

**Fashion and Age:  
Barrance & Ford, Brighton  
and Garments Designed for the British Aristocracy  
in the Early Twentieth Century**

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## Synopsis

Detailed analysis of several colour fashion sketches from the early twentieth century, originating from the women's apparel and court costumier, Barrance & Ford of Brighton (1891-1970s), has prompted a critique on age in relation to elite women's fashions during the Edwardian era.

The discovery of the name 'Viscountess Clifden' written on the back of one of the fashion sketches dated 1910-1912, lead to an in-depth investigation as to the identity of the Viscountess. The subsequent realization of her age at the time of the sketch prompted queries regarding the possibility of the Viscountess really being the person depicted in the sketch.

Since the juxtaposition between the youthful image and the more mature Viscountess was striking, further analysis and research was needed to reach an informed conclusion. The artist's probable intention to flatter the Viscountess as a means of generating sales revealed a clever business practice of Barrance & Ford; appealing to an individuals perceived age as a means of securing the patronage of older, aristocratic women.

During the in-depth visual analysis of the Barrance & Ford fashion sketches, noticeable similarities between the garments of English dress designer Lucile (Lady Duff Gordon) and the sketches themselves were detected. The word 'bodice' written on the back of the sketch suggested a discussion between the sketch artist and the subject as to the potential modification of the garment illustrated.

Despite the artist's intention to portray the Viscountess wearing the prevailing mode, the probability of subsequent modifications to the garment provoked further questions regarding ideas of age appropriateness. Analysis of other elite women of the time and their engagement with fashion throughout their lives played a considerable part in the discussion.

The name of Viscountess Clifden associated with this particular fashion sketch begged the questions; who was she, what was her association with Barrance & Ford and was there an underlying connection between age and the engagement of elite women with fashion during that era?

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## Introduction

As a volunteer at the Brighton Museum and Art Gallery in 2014, I was shown three albums consisting of colour fashion sketches dated from 1903-1905 and from 1914-1915, along with seven loose colour sketches from 1910-1912, all originating from the now defunct women's apparel and court costumier, Barrance & Ford of Brighton (Fig. 1). The sketches were donated to the Museum by Peter Hinkins, having been passed on to him by his late aunt, Thelma Hinkins who worked for many years in the accounts department at Barrance & Ford, Brighton.<sup>1</sup>

One fashion sketch in particular dated from 1910-1912 has the name 'Viscountess Clifden' and the word 'bodice' written on the back (Fig. 2). I decided to investigate further on the theme of the Viscountess, the Barrance & Ford establishment and their relationship to each other. Initial research took me on a visit to the home of a Mary Dickinson in Bodmin, Cornwall at the Lanhydrock estate. Mary, born in 1853 married the 6<sup>th</sup> Viscount Clifden, Thomas Charles Agar-Robartes in 1878,<sup>2</sup> taking on the title of Viscountess Clifden.

Further research undertaken at The Keep in Brighton revealed another Viscountess Clifden however. 'The dowager Viscountess Clifden' is listed in the 'Fashionable Intelligence' column in the *Brighton Standard & Fashionable Visitors List*, 1909, as staying at the King's Hotel on King's Road on September 14, 1909 and again a year later on September 15, 1910 (although dowager was not specified in the second entry). The dowager Viscountess Clifden was born the Hon. Harriet Stonor, daughter of Thomas Stonor, 3<sup>rd</sup> Lord Camoys, Oxfordshire, in 1836 and married the 5<sup>th</sup> Viscount Clifden, Leopold George Frederick Agar-Ellis, in 1864,<sup>3</sup> taking on the title of Viscountess Clifden.

Overall, from a total of three Viscountess Clifdens recorded in various sources I researched from that era - the third being one Eliza Horatia Frederica

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<sup>1</sup> Peter Hinkins, telephone interview with the author, 15 July 2014.

<sup>2</sup> Mike England, *A Victorian Family at Lanhydrock: Gone the Happy Dream* (Cornwall: Bodmin Books, 2001) 4-6.

<sup>3</sup> "Hon. Harriet Stonor," The Peerage, [thepeerage.com](http://thepeerage.com).

who married the 3<sup>rd</sup> Viscount Clifden in 1861 but who had died in 1896 – it was only Harriet Stoner who was in fact a dowager in 1910 and was recorded as visiting Brighton at the time the Barrance & Ford sketch was created.<sup>4</sup>

Satisfied that I had located the person referenced in the sketch, something that puzzled me was the juxtaposition of the younger person and style of dress depicted and the more elderly Viscountess Clifden I had placed in Brighton at that time; the Viscountess would have been in her seventies by then. People's first reaction during my initial research was always similar, in fact they questioned if perhaps the dress was meant for someone younger, like a daughter. I thought, however, there was no reason an older woman could not be fashion conscious into her seventies and wish to purchase a dress mostly associated with a younger style, that people's initial reaction that this dress was for a daughter or a younger woman for example was not necessarily the case.

I set out to prove my hypothesis that the Viscountess could have been the person depicted in the sketch, could have desired the fashions of the day for herself alone and how the artist at Barrance & Ford may have used fashion sketches to flatter older clients; satisfying women like the Viscountess, maintaining their aristocratic patronage and securing sales in the process.

In this dissertation, chapter one will look at the prevailing elite styles of the 1910s, having first traced their evolution from the last decade of the 19<sup>th</sup> century. Although the ideal image of woman had changed from the demure girlish figure of the Victorian period to that of the mature woman supposedly favoured by Edward VII, ladies were still expected to be decorative appendages to male existence.<sup>5</sup>

The use of fashion sketches as a dress history resource will also be considered within this chapter. Although often used as analytical tools to detect subtleties of sartorial gender and age coding along with social aspirations and national, regional and local differences, fashion sketches were - and indeed still are - only idealized images; the figures' proportions, dress and overall appearance often exaggerated and designed to flatter. Therefore, in all cases,

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<sup>4</sup> "Death of Viscountess," *Kent and Sussex Courier*, 6 May. 1896.

<sup>5</sup> Elizabeth Rouse, *Understanding Fashion* (London: BSP Professional Books, 1989) 136.

images need to be individually assessed both through the lens of their own period and the lens of the artist.<sup>6</sup>

Thus, comparative research using a range of visual and period literary and press sources point to similarities between the Barrance & Ford sketches and London based couturier, Lucile (Lady Duff Gordon). These similarities will be further discussed by an in-depth visual analysis within chapter one. Especially useful towards this analysis are resources by dress historians Valerie Mendes and Amy de la Haye (2009) and Lou Taylor (2002).

In chapter two, the new feminine ideal by the 1910s is the basis of a discussion that considers age in relation to elite fashion and dress. Age is considered one of the key divisions that places people within a certain category within society, like gender, class or sexuality, and regulates individuals as to where they stand in connection to others.<sup>7</sup> This chapter will therefore focus on age in relation to fashion and dress by considering sociologist, Julia Twigg's book *Fashion and Age: Dress, the Body and Later Life* (2013), and its relation to identity, the intersections of class and women's participation in elite fashion in relation to 'appropriateness.' Other resources utilized include work by dress historian Daniel Milford-Cottam (2014); dress historian Christopher Breward (2004) and periodicals the *Lady's Realm* (1910-1912), the *Ladies Field* (1901-1908) and the *Lady's World* (1909-1910).

Chapter three further considers the fashion sketch as a sales tool and successful business practice. As one theory that comes to light from a discussion considering age in relation to fashion and dress is the concept of one's chronological age versus his or her perceived age and its affect on consumer behaviour. Thus, in this sense, the fashion sketch is also used as a tool to bring a 'mixture of facts and fantasies'<sup>8</sup> to the public in the wider hope to sell garments. A closer look at the Viscountess Clifden sketch will help to determine fact from fantasy, as it challenges the conventional ideas of 'old age.'

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<sup>6</sup> Lou Taylor, *The Study of Dress History* (Manchester: Manchester UP, 2002) 115-16 & 136.

<sup>7</sup> Julia Twigg, *Fashion and Age: Dress, the Body and Later Life* (London: Bloomsbury Academic, 2013) 33.

<sup>8</sup> Taylor, *The Study of Dress History*, 136.

Resources utilized include dress historian, Doris Langley Moore (1971); Sociologist, Zena Smith Blau (1956); professors of marketing, Benny Barak and Leon Schiffman (1981) and gerontologist, Simon Biggs (1997).

The fourth and final chapter will assess the idea of Brighton as a place for elite fashionable consumption by paying particular attention to the women's clothing establishment Barrance & Ford during the early twentieth-century, its position within Brighton along the King's Road and its aristocratic clientele. Resources utilized include the *Brighton Season* (1904-1914); British Newspaper Archives, the *Brighton Standard and Fashionable Visitors List* (1909-1911) and Professor Bill Lancaster (1995).

By using the Barrance & Ford sketches and in particular the sketch marked for Viscountess Clifden, this dissertation will pursue the idea of age in relation to fashion and dress, its intersection with identity, gender and class and the possible affects on consumer behaviour during the early twentieth century.





Fig.1: Unknown artist. Barrance & Ford, Brighton *Fashion Sketches*. c. 1910-12.  
© Royal Pavilion & Museums, Brighton & Hove. 22 April 2014.

Viscountess Clifden



Fig2: Unknown Artist. 'Viscountess Clifden.' Barrance & Ford, Brighton. Fashion sketch. c. 1910-12. © Royal Pavilion & Museums, Brighton & Hove. 22 April 2014.

## *Edwardian Style and Splendour*

*'Even the country cousin must have fully realized by now the important part that the sash and variations thereof are playing in the world of dress this winter'*<sup>9</sup>

- *the Lady's World*, 1909-1910

The setting of the Edwardian fashion scene is an obvious place to start as its overview underpins later discussions concerning its relation to age, fashion sketches and Brighton during this period.

'The Edwardian Era,' 'La Belle Epoque' and 'The Age of Opulence' are terms associated with the period from 1900-1914.<sup>10</sup> Taylor notes, 'Britain's empire was at its Zenith and stretched across the globe.'<sup>11</sup> Furthermore, nouveaux riches abounded. The ownership of land was still the passport to power and privilege and the aristocracy retained its hold, but industrialists also bought estates and many gained titles as well. As American heiresses, actresses and musical comedy stars married into the aristocracy, they also set the fashion as much as did society ladies.<sup>12</sup>

Women's fashions in the early 1900s manifested the last traces of late nineteenth century style.<sup>13</sup> Dress historian James Laver notes, 'while Queen Victoria was alive, her influence had been directed towards maintaining a standard of rigid respectability and although Edward VII kept up the standards of kingship, his personal tastes were by no means so rigid as those of his mother.'<sup>14</sup> As Pauline Stevenson in 1980 argued, 'the King's interest in fashion, good form and style, coupled with his popularity and the desire to please him,

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<sup>9</sup> "The Fashionable Sash," *the Lady's World*, 1909-10.

<sup>10</sup> Valerie Mendes and Amy de la Haye, *20<sup>th</sup> Century Fashion* (London: Thames & H, 1999) 10.

<sup>11</sup> Elizabeth Wilson and Lou Taylor, *Through the Looking Glass: A History of Dress from 1860 to the Present Day* (London: BBC Books, 1989) 43.

<sup>12</sup> Wilson and Taylor, *Through the Looking Glass*, 43.

<sup>13</sup> Mendes and de la Haye, *20<sup>th</sup> Century Fashion*, 10.

<sup>14</sup> James Laver, *Taste and Fashion: From the French Revolution until Today* (London: Harrap, 1937) 97-8.

may have accounted for the paradoxical nature of elite women's fashions of the time.'<sup>15</sup>

For instance, an article in the *Ladies Journal*, 1901, reporting on upcoming fashions includes a photograph of a woman wearing an empire-style evening gown (Fig. 3). This signifies a move away from the overly corseted silhouette of the late nineteenth century, as the empire gown featured here seems to anticipate the svelte silhouette of the 1910s. However, dress reformers who were against what they considered the overly restrictive nature of dress produced by corsetry, were most likely advocates of the style at this time. Dress reform style by comparison was less restrictive and the material appeared more free-flowing. The following image depicts this style of dress from London-based designer Sarah Fullerton Monteith Young whose designs appealed to those with more artistic tastes<sup>16</sup> (Fig. 4).

As the first years of the twentieth century drew on ideas and meanings that had taken shape in the second half of the nineteenth century, Daniel Milford-Cottam argues that 'the perfect lady of fashion was presented as being mature, wordly-wise and sophisticated.'<sup>17</sup>

The dominant silhouette by 1900 had pushed the bust forward into an S-curve and can be seen on famous beauties of the day, from the King's wife, Queen Alexandra to Camille Clifford (Fig. 5). An early Barrance & Ford sketch dated approximately 1903-1905 depicts this dominant silhouette (Fig. 6). Cottam observes, 'the basic construction of separate skirt and boned bodice changed little, although materials and trimmings were softer, sheerer and lighter.'<sup>18</sup>

A surviving Barrance & Ford garment from the very early years of the twentieth century (Fig. 7) shows the separate bodice and skirt evening dress construction of the period. The dress consists of;

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<sup>15</sup> Pauline Stevenson, *Edwardian Fashion*, (London: Ian Allan, 1980) 12.

<sup>16</sup> Daniel Milford-Cottam, *Edwardian Fashion* (Oxford: Shire, 2014) 31.

<sup>17</sup> Cottam, *Edwardian Fashion*, 13.

<sup>18</sup> Cottam, *Edwardian Fashion*, 13.

a separate satin waist stay and bodice with a 34" bust and 25 ½" waist. The bodice is constructed with black satin over black silk taffeta and 16 bones, has transparent elbow length sleeves and a deep frill around the neck. The lace of the skirt has been embroidered with black chenille; silver and black flat sequins and black beads. The skirt is of lace over a layer of cotton net over satin and taffeta, the skirt also has numerous frills all edged with 5/16" satin ribbon all hand sewn<sup>19</sup> (Appendix 1).

Cottam points out, 'a sense of movement provided by twinkling beading was frequently incorporated and applied to the dress, rather than directly embroidered upon the material. The beads could be made from jet cut and polished steel or black glass imitating jet, which gave a diamond-like effect.'<sup>20</sup>

In the new twentieth century world, as the new rich came to Britain from other parts of Europe, their influences were incorporated into the developing British fashion industry.<sup>21</sup> The influence of the Ballet Russes between 1908-1910 inspired designers and that resulted in a new direction in women's fashion. Mary Davis, *Ballet Russes Style: Diaghilev's Dancers and Paris Fashion* (2010), notes, 'the brightly-coloured, fashionably dressed woman looked very different now clothed in a high-waisted gown that fell straight to the floor emphasizing her body's natural curve.'<sup>22</sup> As women's corsetry altered its shape from the style responsible for the hourglass figure, it signaled a parting with the fin-de-siècle.<sup>23</sup>

Designers such as Paul Poiret in France and Lucile in Britain incorporated elements of the Ballet Russes into their dress designs. Other designers at the time include Parisians Jeanne Paquin, Madeleine Laferriere, the Callot Soeurs, Madeleine Cheruit and in London, Sarah Fullerton Monteith Young and Elizabeth Handley-Seymour.<sup>24</sup> Poiret's declaration of freeing the female body of the corset was not a total abandonment, but more of an altering of the shape of the corset.

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<sup>19</sup> Jeffrey Dabbs & Myfyr Hughes. Personal Letter to the author. 12 January 2015.

<sup>20</sup> Cottam, *Edwardian Fashion*, 13.

<sup>21</sup> Cheryl Buckley and Hilary Fawcett, *Fashioning the Feminine: Representation and Women's Fashion from Fin de Siècle to the Present* (London: IB Tauris, 2002) 19.

<sup>22</sup> Mary Davis, *Ballet Russes Style: Diaghilev's Dancers and Paris Fashion* (London: Reaktion Books, 2010) 8.

<sup>23</sup> Davis, *Ballet Russes Style*, 8.

<sup>24</sup> Cottam, *Edwardian Fashion*, 7.

By extending it almost to the knees and removing restrictions from the waist, it simply shifted the restriction further down the body.<sup>25</sup>

One of the most important dress designers in Edwardian London, Lucile, amassed and preserved a significant quantity of her own design-related documents, while her luxurious clothes are housed in museum collections worldwide.<sup>26</sup> Therefore, as a British designer and with the most research available, Lucile is an obvious choice from which to draw comparisons with the Barrance & Ford fashion sketches.

A design from 1910 illustrates Lucile's preoccupation with the mastery of straight sheath styles (Fig. 8). For evening collections she assembled shimmering combinations of lightweight fabrics and trimmings composed in sheer layers. As Taylor explains, 'Lucile designed dresses made of soft, easily damaged silk chiffons and crepes, trimmed with yards of fine, hand-made lace.'<sup>27</sup> In 1911, the actress Lily Elsie commissioned her trousseau from Lucile. Seductive evening gowns included;

a mere cloud of dawn pink and white chiffon, with traces of milky pearls and a wonderfully draped creation of black chiffon velvet. The front caught up and slit open to give a full and fascinating view of an ankle and foot and for added allure, the fishtail train had a daring, vivid purple satin lining.<sup>28</sup>

Similar features as the slit and coloured lining can be seen in the Viscountess Clifden sketch (Fig. 9).

Dress historian Christopher Breward observes, 'Lucile's shimmering gowns fell provocatively somewhere between lingerie and evening dress.'<sup>29</sup> Thus, Breward's depiction of Lucile's gowns shows similar features to the evening dresses in the Barrance & Ford sketches of 1910-1912, and that might also have been considered provocative (Fig. 1).

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<sup>25</sup> Jane Mulvagh, *History of 20<sup>th</sup> Century Fashion* (London: Viking, 1988) 6.

<sup>26</sup> Valerie Mendes and Amy de la Haye, *Lucile, Ltd: London, Paris, New York and Chicago 1890s-1930s* (London: V&A Publishing, 2009) 10&35.

<sup>27</sup> Wilson and Taylor, *Through the Looking Glass*, 43.

<sup>28</sup> Cottam, *Edwardian Fashion*, 25.

<sup>29</sup> Christopher Breward, "Popular Dressing," *The London Look: Fashion From Street to Catwalk* (London: Yale UP, 2004) 73.

In fact, Mendes and de la Haye argue, ‘among Lucile’s triumphs were designs for the stage, including the 1907 costumes for Lily Elsie in *The Merry Widow*.’<sup>30</sup> As dress historian Christopher Breward describes the inside of Lucile’s London salon, ‘her statuesque mannequins answered to the names of Gamela, Dolores, Phyllis and Hebe in performances such as; ‘the sighing sound of lips unsatisfied.’<sup>31</sup> In this way, Breward argues, ‘Lucile effectively blurred the boundaries between fashion and theatre.’<sup>32</sup> The artist of the Barrance & Ford sketches imitates this aspect of Lucile’s work, as the following images demonstrate; sketches from April 1914 featuring names like ‘Jacquelle’ and ‘Corso’ (Fig. 10).

Lucile’s work was less radical than Poiret’s as she expressed no challenges and simply met the needs of her clients by producing elegant clothes for all occasions.<sup>33</sup> Although Lucile remained true to the early 1900s sweet pea colours, by 1909 her contemporaries like Poiret replaced these with stronger, more assertive colours. This was a gradual change brought about by cultural phenomena and the emergence of avant-garde talents such as the previously mentioned Ballet Russes.<sup>34</sup> This might have influenced the bold streak of red or deep pink colour on the bodice to contrast the somber black gown in the Viscountess’s sketch (Fig. 11). Lucile also experimented with the juxtaposition of satin chiffon, net, gilt lace and spangled panels edged with swinging pompoms and fringes.<sup>35</sup> For instance on the Viscountess’s sketch, the artist has added touches of gold to the sleeve in order to depict gilt lace (Fig. 12).

Mendes and de la Haye observe of a dress, ‘the vertical line was usually broken around knee level by the horizontal hem of an overskirt or tunic top.’<sup>36</sup> Designers decorated these overskirts with tasseled handkerchief points and diagonal drapes with artificial flowers.<sup>37</sup> For example, some of the Barrance & Ford gowns also feature such ornaments as handkerchief points and diagonal

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<sup>30</sup> Mendes and de la Haye, *20<sup>th</sup> Century Fashion*, 36.

<sup>31</sup> Breward, “Popular Dressing,” 73.

<sup>32</sup> Breward, “Popular Dressing,” 74.

<sup>33</sup> Mendes and de la Haye, *20<sup>th</sup> Century Fashion*, 36.

<sup>34</sup> Mendes and de la Haye, *20<sup>th</sup> Century Fashion*, 32.

<sup>35</sup> Mendes and de la Haye, *20<sup>th</sup> Century Fashion*, 36.

<sup>36</sup> Mendes and de la Haye, *20<sup>th</sup> Century Fashion*, 37.

<sup>37</sup> Mendes and de la Haye, *20<sup>th</sup> Century Fashion*, 37.

drapes (Fig. 13). Lucile's penchant for fur bands is another trimming that recurs throughout her designs (Fig. 14) and is an element shared by the Viscountess's sketch, as the artist appears to have illustrated a fur trim draping the bodice and shoulders (Fig. 11).

One Barrance & Ford sketch from 1914 indicates the use of monkey fur (Fig. 15); perhaps this type is also used on the Viscountess's bodice. As Mendes and de la Haye note, 'warmth came from furs, velvets, wools and ostrich feather boas.'<sup>38</sup> Perhaps along with firm trim, the red or deep pink colour depicts the use of velvet on the bodice (Fig. 11). The fact that the Viscountess sketch implies the use of materials intended for warmth also coincides with her arrival in September with perhaps the intention of wearing the garment in the winter months.

The magazine the *Lady's World*, 1909-1910 describes and illustrates the importance of a sash by this time as, 'even the country cousin must have fully realized by now the important part that the sash and variations thereof are playing in the world of dress this winter'<sup>39</sup> (Fig. 16). These images of sashes in comparison to the Viscountess's sketch appear to have provided some inspiration across the bodice (Fig. 2).

Cottam argues, 'at the time of King Edward's death in May 1910, wide-brimmed hats tapered downwards into narrow hems, with a neatly shod foot providing the point of the new heart-shaped silhouette.'<sup>40</sup> Thus, as the exaggerated curves of the mature woman ideal gave way to the new pillar-like effect by 1910, it marked a move towards a new mode that emphasized youth.<sup>41</sup> As the layers of garments that characterized the first part of the 1900s now appeared ridiculous and dated to the young,<sup>42</sup> chapter two now turns to a discussion that considers age in relation to Edwardian fashion and dress.

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<sup>38</sup> Mendes and de la Haye, *20<sup>th</sup> Century Fashion*, 37.

<sup>39</sup> "The Fashionable Sash," *the Lady's World*, 1909-10.

<sup>40</sup> Cottam, *Edwardian Fashion*, 37.

<sup>41</sup> Mendes and de la Haye, *20<sup>th</sup> Century Fashion*, 36.

<sup>42</sup> Mulvagh, *Vogue*, 7.





Fig.3: The Ladies Field. *Empire style dress*. 1901. St. Peter's House Library. 19 February 2015. 273.



Fig. 4: Sarah Fullerton Monteith Young. Walking outfit. c.1909-10. Image reproduced from Amy de la Haye, Lou Taylor and Eleanor Thompson, *A family of Fashion: The Messels: Six Generations of Dress* (London: Philip Wilson, 2005) 56-7.



Fig.5: Left: Photographer unknown. Portrait photograph of Queen Alexandra. (1843-1925)c.1903 Albumen photographic print pasted onto card. 24.5 x 15.2 cm. royalcollectiontrust.co.uk. Right: Photographer unknown. Camille Clifford, 1904. Image reproduced from Katrina Rolley, *Fashion in Photographs 1900-1920* (London: Batsford, 1992) 30.



Fig.6: Unknown artist. Barrance & Ford, Brighton. Fashion sketch. c. 1903-5. © Royal Pavilion & Museums, Brighton & Hove. 22.04.2015.





Fig.7: Jeffrey Dabbs, photographer.  
*Evening wear bodice and skirt.* The  
inside label reads; '*Barrance & Ford*  
*King's Road Brighton.*' 1900-1903.  
Private Collector. 16 January 2015.





Fig.8: Lucile. Evening gown. c. 1910. Image reproduced from Christopher Breward, *The London Look: Fashion From Street to Catwalk* (London: Yale, Up, 2004) 73.





Fig.9: Unknown artist. Barrance & Ford, Brighton. *Coloured lining*. Fashion sketch. c. 1910-12. © Royal Pavilion & Museums, Brighton & Hove. 22.04.2014.



Fig.10: Unknown artist. *Jacquelle and Corso*. Barrance & Ford fashion sketches. April 1914. © Royal Pavilion & Museums, Brighton & Hove. 22 April 2014.





Fig.11: Unknown artist. Barrance & Ford, Brighton. *Bold streak of colour*. Fashion sketch. c. 1910-12. © Royal Pavilion & Museums, Brighton & Hove. 22 April 2014.



Fig.12: Unknown artist. Barrance & Ford, Brighton. *Gilt lace*. Fashion sketch. c. 1910-12. © Royal Pavilion & Museums, Brighton & Hove. 22 April 2014.





Fig.13: Unknown artist. Barrance & Ford, Brighton. *Tasseled handkerchief points and diagonal drapes*. Fashion sketches. c. 1910-12. © Royal Pavilion & Museums, Brighton & Hove. 22 April 2014.



Fig.14: Lucile. *Fur trim*. Images reproduced from Lucile Ltd. Valerie Mendes and Amy de la Haye. (London: V&A Publishing, 2009) 184 &190.





Fig.15: Unknown artist. Barrance & Ford, Brighton.  
"Front of coat to gown with monkey fur." Fashion sketch.  
c. 1914. © Royal Pavilion & Museums, Brighton & Hove.  
22 April 2014.



Fig.16: The Lady's World. 1909-1910. *The Fashionable Sash*. St. Peter's House Library. 20 February 2015.

## *Age and Edwardian Fashion and Dress*

*'Girlish simplicity is the keynote of the new evening gowns, even those intended for dowagers having a suggestion of youthfulness in their designs.'*<sup>43</sup>

*-Grantham Journal, October 8, 1910.*

The overview of Edwardian Fashion as outlined in chapter one will now support a further visual analysis using the Barrance & Ford fashion sketches as a means to reveal subtleties of sartorial age coding in relation to elite women's Edwardian fashion and dress.

Julia Twigg notes, 'age, like other forms of dressed identity, can be interpreted through the lens of performativity. Furthermore, age can be seen as on a parallel with Judith Butler's (1993) account of gender, a product of repeated stylized acts.'<sup>44</sup> However, scholar Cheryl Laz rejects the word 'performativity' and argues, 'we should see age in terms of 'accomplishment,' something we 'do'.<sup>45</sup>

Thus, Twigg argues, 'seeing age as an accomplishment as something collective and interactive, does allow for the scope to explore the role of cultural goods like clothes in the way it is accomplished and made manifest in culture.'<sup>46</sup> But ambiguity can emerge in relation to age when considering what is performed or accomplished.<sup>47</sup> As Twigg questions;

Are older people doing or performing age? Certainly there can be aspects of this in their behaviour, as individuals adopt manners and styles thought appropriate to their age; and this can extend to choice of dress.<sup>48</sup>

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<sup>43</sup> "Metropolitan Gossip," *The Grantham Journal*, 8 Oct. 1910: 7.

<sup>44</sup> Twigg, *Fashion and Age*, 46.

<sup>45</sup> Cheryl Laz, "Age Embodied," *Journal of Aging Studies* 17 (2003): 503-519, qtd in Julia Twigg, *Fashion and Age: Dress the Body and Later Life* (London: Bloomsbury Academic, 2013) 46.

<sup>46</sup> Twigg, *Fashion and Age*, 47.

<sup>47</sup> Twigg, *Fashion and Age*, 47.

<sup>48</sup> Twigg, *Fashion and Age*, 47.



For instance, although Queen Alexandra was considered quite mature when she came to throne in her late fifties, she was still considered a fashion leader. However, as she grew older, reports claim that increasingly she wore elaborate eveningwear in the daytime, leaving Cecil Beaton to remark, 'the fact that she wore them during the day removed her from reality.'<sup>49</sup> Kate Strasdin argues that, 'Alexandra's motives sprang from her desire to dazzle so as to deflect the observer's attention away from the vicissitudes of age and hide that "ugly old woman," as she described herself behind her spangled clothing.'<sup>50</sup> Thus, Queen Alexandra's choice of dress can be seen as her way of adopting manners and styles thought appropriate to her age.

Julia Twigg argues, 'Individuals and groups are accorded identity and status on the basis of their positions in the age order. This prescribes appropriate obligations and behaviours across the life course. Among these are expectations in relation to fashion and dress.'<sup>51</sup> Thus, it is often understood within society, that one must stay within what is considered appropriate, or avoid what is inappropriate dress with regards to one's age.

Psychologist Bernice Neugarten, with Joan Moore and John Lowe argue, 'expectations regarding age-appropriate behaviour form an elaborated and pervasive system of norms governing behaviour and interaction, a network of expectations that is embedded throughout the cultural fabric of adult life.'<sup>52</sup>

As Twigg argues, 'age is often omitted from the debate on intersectionality which foregrounds divisions of class, gender, race and sexuality.'<sup>53</sup> Judith Butler states, 'each area is entirely dependent on the next, no one area can be understood without reference to another.'<sup>54</sup> With just a few notable exceptions up until very recently, Lynne Segal argues, 'there has been

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<sup>49</sup> Cecil Beaton, *The Glass of Fashion* (1954) qtd in Kate Strasdin, *Costume Journal* 47.2 (2013): 192.

<sup>50</sup> Strasdin Kate, "Fashioning Alexandra: A Royal Approach to Style 1863-1910," *Costume Journal* 47.2 (2013): 192.

<sup>51</sup> Twigg, *Fashion and Age*, 33.

<sup>52</sup> Bernice Neugarten, Joan W. Moore and John C. Lowe, "Age Norms, Age Constraints, and Adult Socialization," *The Meanings of Age: Selected Papers of Bernice Neugarten* (London: Chicago UP, 1996) 24.

<sup>53</sup> Twigg, *Fashion and Age*, 33.

<sup>54</sup> Judith Butler, *Bodies that Matter: On the Discursive Limits of "Sex"* (London: Routledge, 1993) 116.



sparse psychoanalytic reflection on ageing. The neglect is usually traced back to Freud's own intense fears and phobias around ageing, which were evident from his middle age.<sup>55</sup>

The life cycle can be seen as a succession of roles with a certain order of predictability of behaviour. As Neugarten and Nancy Datan argue, 'a role has a specific set of behaviours having a particular function for a social institution. For example, motherhood is a role with specific functions for the family and yet it is a role with specific functions for the individual.'<sup>56</sup>

As an individual learns to think and to behave in ways that are parallel with the roles he or she plays, performance in a succession of roles leads to predictable personality formations.<sup>57</sup> Thus, the fact that individuals learn to think and behave in ways so as to reflect the roles that they play echoes Laz's earlier point about age as being something we 'do.' Such behaviours can therefore also extend to choice of dress with regards to age-appropriateness.

Since status, class and age were signaled by dress, it would have been socially unacceptable during the Edwardian era to depart from the norm.<sup>58</sup> A statement in the *Grantham Journal*, dated October 8, 1910 declared 'girlish simplicity' as a defining feature of the new evening gowns, and that even those 'intended for dowagers' appear to have adopted an element of 'youthfulness in their designs.'<sup>59</sup>

The Viscountess Clifden, at the time of the sketch would have been approximately seventy-four years old, but at first glance one would hardly suspect that the figure in the sketch is that of an older woman (Fig. 2). Therefore, the above statement from the *Grantham Journal* validates this reaction to the dress in the sketch, as it is most likely that the artist has followed the current dictates

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<sup>55</sup> Sigmund Freud, 'On Psycho-therapy,' *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, Vol.7, ed and trans. James Strachey, London Hogarth, 1953-74, p.262, qtd in Lynne Segal, *Out of Time*, 19-20.

<sup>56</sup> Bernice Neugarten and Nancy Datan, "Sociological Perspectives on the Life Cycle," *The Meanings of Age: Selected Papers of Bernice Neugarten* (London: Chicago UP, 1996) 97-8.

<sup>57</sup> Neugarten and Datan, "Sociological Perspectives on the Life Cycle," 98.

<sup>58</sup> Mendes and de la Haye, *20<sup>th</sup> Century Fashion*, 10.

<sup>59</sup> "Metropolitan Gossip," 7.

of fashion and implied a certain degree of youthfulness as a way of flattering the Viscountess.

Upon further investigation, the indication of 'bodice' written on the back of the sketch suggests a particular following of age appropriateness. For example, by 1910 many day and evening dresses began to be made with connected bodice and skirt, as the higher, fitted waistlines made two-piece dresses increasingly impractical.<sup>60</sup> The *Ladies Field*, 1901 includes many illustrations of separate bodices for eveningwear as these 'dinner or theatre bodices' illustrate (Fig. 17). Furthermore, an illustration again in the *Ladies Field*, 1901, depicts a 'trained evening skirt.' (Fig. 18). As Mendes and de la Haye note, 'the skirt was singled out in fashion magazines of the time as one of the most significant elements of early 1900s fashion.'<sup>61</sup>

Therefore, these examples of early 1900s separate eveningwear bodice and skirt construction, and evidenced by the surviving Barrance & Ford separate bodice and evening skirt from 1900-1903, prove the skirts popularity as not only an element of daywear, but also eveningwear. In fact Cottam argues, 'the cut of the bodice was often the only way to tell an evening gown from an afternoon dress, as even the highest-end gowns might be made with alternative bodices to coordinate with a single skirt.'<sup>62</sup>

Considering the Viscountess's age at the time of the sketch, and the knowledge that older individuals do not necessarily adopt the latest mode - preferring instead to wear styles with which they are more familiar - initially it seemed plausible that the indication of 'bodice' in this case could suggest the purchase of only that part of the design with the intention to coordinate with a separate skirt. However, without the surviving garment to testify as to the finished product, if indeed there ever was a finished product, for now until proven otherwise it is most likely that the indication of 'bodice' suggests a discussion between the Viscountess and the artist, perhaps requesting a different style of skirt from the one depicted in the fashion sketch. This would also

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<sup>60</sup> Cottam, *Edwardian Fashion*, 23.

<sup>61</sup> Mendes and de la Haye, *20<sup>th</sup> Century Fashion*, 29.

<sup>62</sup> Cottam, *Edwardian Fashion*, 23

indicate that the Viscountess was reverting to a more familiar style and one more 'age appropriate.'

Edwardian evening dress in the early 1910s used more adventurous silhouettes, as bodices were low cut with narrow shoulder straps. Tiaras and bejeweled ornaments also glittered in the hair.<sup>63</sup> Such elements can also be detected within the Viscountess's sketch with the pearl drop earrings, tiara, bangles and single pearl rope necklace (Fig. 11).

Cottam argues, 'By the mid 1900s it became apparent that unremitting opulence, whilst appropriate in certain contexts, was somewhat out of place in the everyday wardrobe and certainly beyond the means of all but the wealthiest of women.'<sup>64</sup> Therefore, in Queen Alexandra's defense, her taste for wearing what appeared to be eveningwear in the daytime was perhaps a case of her reverting to a style with which she was most comfortable and perhaps that she also considered more age appropriate.

A photograph of Queen Alexandra in 1923 at the age of seventy-nine depicts her penchant for more elaborate daywear in contrast to the more plainly dressed female figures also in the image. A demi-toilette bodice from the *Ladies Field*, 1902, is styled similarly to how Queen Alexandra appears, which indicates her reverting to a more familiar style (Fig. 19). This elite practice was also adopted by the Viscountess, as described above.

Dress historian Sarah Levitt explains, 'during the Victorian Era, diamonds were not yet 'a girl's best friend,' but rather the prerogative of married women.'<sup>65</sup> In fact the Victorian penchant for displaying such heavy jewelry pieces was considered by the 1910s as *démodé* and was instead replaced with smaller scale and more understated jewelry and accessories.<sup>66</sup> As Taylor states, 'visual sources as analytical tools can reveal subtleties of sartorial gender and age coding.'<sup>67</sup> Therefore, considering the Barrance & Ford fashion sketch as a visual source, the rather large display of diamond rings on each of the figure's hands in the following images is perhaps an example of the subtle age coding Taylor is

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<sup>63</sup> Mendes and de la Haye, *20<sup>th</sup> Century Fashion*, 32.

<sup>64</sup> Cottam, *Edwardian Fashion*, 23.

<sup>65</sup> Sarah Levitt, *Fashion in Photographs: 1880-1900* (London: Batsford, 1991) 137.

<sup>66</sup> Alastair Duncan, *Art Nouveau* (London: Thames & Hudson, 1994) 154.

<sup>67</sup> Taylor, *The Study of Dress History*, 115.

referring to as this element of dress was most likely reserved for older women (Fig. 20).

The hint of a sleeve on the Viscountess's dress (Fig. 21) also implies a certain element of age appropriateness as a way to 'deflect the observer's attention away from the vicissitudes of age.' Kathleen Woodward argues, 'masquerade is the emphasis on the active creation of a social façade in order to obscure social and physical manifestations of age.'<sup>68</sup>

As Woodward is particularly concerned with the degree of success associated with masking and the paradoxical nature of simultaneously drawing attention to signs of age through attempts to hide them,<sup>69</sup> the sheer sleeve in this case may have been designed to do just that. Vera Brittain writes in *Testament of Youth* during this time of 'long-sleeved dowdiness.'<sup>70</sup> This indicates an element of dress to be avoided, hence the artist's mere suggestion of a sleeve instead.

The use of darker colours is also a noticeable element in gowns intended for older women. For example, the *Ladies Field*, 1901, depicts the matronly female figure in darker colours as a contrast against the lighter shades of the younger female (Fig. 22). Another example of the use of darker colours for older women is depicted in the *Lady's Realm*, 1912, with a design for the 'Bride's mother' (Fig. 23). As the design calls for mainly blue and black colours, two of the Barrance & Ford sketches share similar features with the use of dark blue and brown colours. There is also a likeness in the use of embroidery (Fig. 24).

Lucile's consideration for age in her designs is acknowledged in the following quote from *Vogue*, 1916, 'no age is ignored by this versatile designer in pursuit of her mission, the beautifying of women.'<sup>71</sup> Lucile designed her 'gowns of emotions,' created to fit the personality of each client. As it was a standard practice for a designer to create garments that enhanced the customer's individuality, it would be fair to say that regardless of age, Lucile's main objective was to beautify.

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<sup>68</sup> Kathryn Woodward, *Aging and its Discontents* (1991), qtd in Simon Biggs "Choosing Not to be Old," *Aging and Society* 17:5 (1997): 554.

<sup>69</sup> Simon Biggs, "Choosing Not to be Old," *Aging and Society* 17:5 (1997): 554.

<sup>70</sup> Vera Brittain, *Testament of Youth*. Harpersbazaar.co.uk. 15 January 2015.

<sup>71</sup> Mendes and de la Haye, *Lucile Ltd*, 200.

However, from 1911, at the age of 48, and for the rest of her career, Lucile incorporated the use of brightly coloured wigs into her designs. An image from 1929 makes use of a bright orange wig, inspiration taken from Lucile's own natural red hair<sup>72</sup> (Fig. 25). Interestingly, the artist who drew the Viscountess's sketch subtly depicted a figure with grey hair, thus hinting at the true age of the customer (Fig. 2). However, Lucile's use of wigs here might also have something to do with the designer's own awareness of age and greying hair, therefore the wig cleverly hides the 'vicissitudes of age.'

Twigg argues, 'old age becomes a form of dereliction, a loss and a movement away from the ideal. As the old are marginalized and lose power, on the basis of their age, they suffer from wider cultural disparagement in relation to their appearance.'<sup>73</sup> However, the fact that it was socially acceptable for 'even dowagers' to have elements of 'youthfulness in their designs' according to the *Grantham Journal* in 1910, indicates an allowance for older woman to be included within contemporary fashion and saves them from being marginalized. Therefore, this inclusiveness indicates a social criterion that expected all women to maintain a certain level of fashionable appearances in relation to their level of class, regardless of age.

In the case of Viscountess Clifden, contemporary newspapers had reported that Harriet Stoner and her husband were involved in a highly publicized court case regarding a 'mixed marriage' in the 1870s. Harriet, a Catholic and Leopold Agar-Ellis, a Protestant had married on the arrangement that any children would be raised Catholic. However, Leopold changed his mind shortly after their first child was born and took Harriet to court after he found she was secretly teaching their children the Catholic faith. In 1878 he won the right to educate his children in his desired religion as the 'natural' right of the father.<sup>74</sup>

Mr. Agar-Ellis placed the three children in various boarding schools and places to live (one of which was in Brighton with a Madame Guerini<sup>75</sup>). Harriet

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<sup>72</sup> Mendes and de la Haye, *Lucile Ltd*, 202.

<sup>73</sup> Twigg, *Fashion and Age*, 33.

<sup>74</sup> "A Case Heard in the Chancery Division Yesterday," *Portsmouth Evening News*, 8 Aug. 1878.

<sup>75</sup> "The Agar-Ellis Case," *Morning Post*, 27 July. 1883: 6.

was only allowed to visit the children once a month and all written correspondence had to be read first by Mr. Agar-Ellis.<sup>76</sup> Harriet left her husband in February 1881<sup>77</sup> and later filled for a judicial separation on the grounds of her husband's cruelty and adultery, however the application was denied.<sup>78</sup>

After gaining the title of Viscountess Clifden in 1895 (following the death of the unmarried 4<sup>th</sup> Viscount Clifden in March 1895<sup>79</sup>), Harriet's new 'identity' allowed her to distance herself from a past as *the* Mrs. Agar-Ellis whose name was linked with a very public court case. As certain social circles would have expected particular expectations with regards to dress, her new title also allowed her to participate on a different level of fashion.

For some sociologists, personality itself is perceived as the sum of an individual's social roles.<sup>80</sup> Bernice Neugarten suggests 'the loss of critical roles and status also has a differential effect on identity and on an individual's self-perception in terms of reference age groups, i.e. 'middle-age,' 'elderly,' or 'old.'<sup>81</sup> Thus, Viscountess Clifden's loss of the critical social role of motherhood may have driven her to find a different role in order to cope with such a life crisis.

For instance, the *London Standard* reports the Viscountess gave a concert at Stafford House by the permission of the Duke and Duchess of Sutherland and announced her decision to launch a professional music career as a pianist. Concert programmes held at the National Archives in London illustrate the concert's extensive patronage (Fig. 26). Then on November 27, 1895, *The Derby Mercury* reports that the Viscountess Clifden is to perform at the Railway Servants' Orphanage Concert in Derby in February 1896<sup>82</sup> (Fig. 27).

Thus, the Viscountess's new role may have been achieved through charitable work such as the orphan's concert and various other charity events she is reported to have been involved with. These include for example, a

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<sup>76</sup> "The Agar-Ellis Case," 6.

<sup>77</sup> "The Agar-Ellis Case," *Blackburn Standard*, 30 July. 1881: 3.

<sup>78</sup> "Notes from the Morning Papers," *Derby Daily Telegraph*, 28 Feb. 1882: 2.

<sup>79</sup> "Naval and Military Intelligence," *Morning Post*, 29 March. 1895: 5.

<sup>80</sup> Neugarten and Datan, "Sociological Perspectives on the Life Cycle," 97.

<sup>81</sup> Bernice Neugarten, "Personality and Aging," *Handbook of the Psychology of Aging* (1977): 626-649, qtd in Benny Barak and Leon G. Schiffman, "Cognitive Age: A Nonchronological Age Variable," *Advances in Consumer Research* 8 (1981): 602-606.

<sup>82</sup> "Local News," *Derby Mercury*, November 27. 1895: 2.

performance at the Royal Court in aid of a new library for the blind and fundraising to support the building of Catholic schools.<sup>83</sup> This effect of loss on identity and self-perceived age may also have an affect on consumer behaviour as will be discussed in the following chapter when considering the fashion sketch as a sales tool.

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<sup>83</sup> "Court Circular," Manchester Courier, 19 January. 1914:6 and "Ilford," Chelmsford Chronicle, 7 May 1909: 8.



- No. 1. Glacé silk, trimmed with Irish crochet, black ribbon velvet, and paste ornaments.
- No. 2. Drawn Japanese silk, with embroidered satin trimming and lines of bébé velvet.
- No. 3. Tucked chiffon, with black and white embroidery and satin ribbon.
- No. 4. Black satin and tulle, with jet motifs and insertions of black lace over white crêpe.
- No. 5. Broché silk, with embroidered medallions; ruffles, epaulettes, etc., of white satin and chiffon.

DINNER OR THEATRE BODICES.  
 COPYRIGHT LADIES' FIELD

Fig.17: The Ladies Field. Dinner or Theatre Bodices. 1901. St. Peter's House Library. 19 February 2015



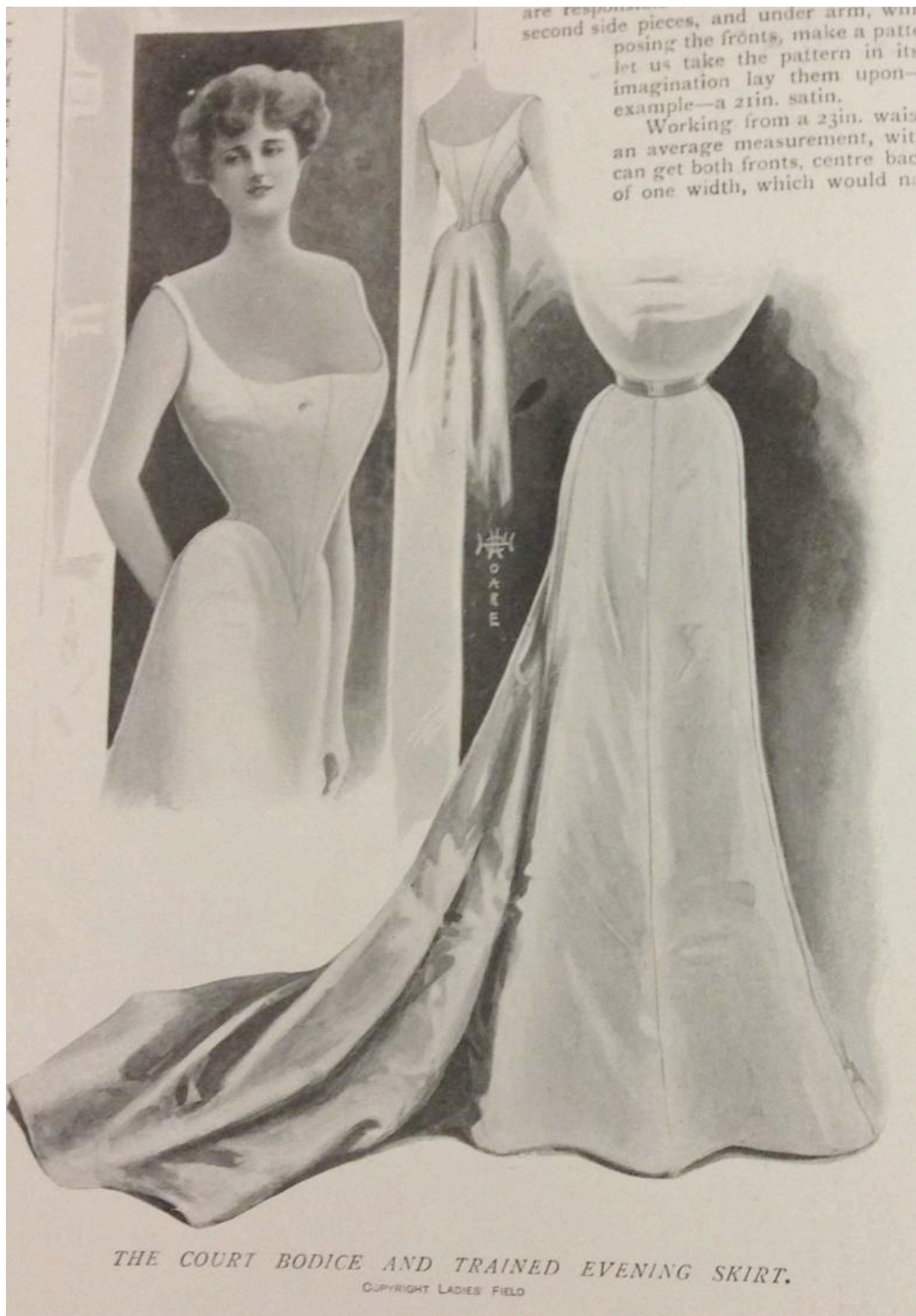


Fig.18: The Ladies Field. *The Court Bodice and Trained Evening Skirt*. 1901. St. Peter's House Library. 19 February 2015.



Fig.19: Left: Photographer unknown. *Queen Alexandra, center, with Princess Victoria and the Dowager Empress at the Royal Air Force Pageant, Hendon, 1923.* Image reproduced from Georgina Battiscombe, *Queen Alexandra* (London: Constable, 1969) 288. Right: The Ladies Field. *Demi-Toilette Bodice.* 1902. St. Peter's House Library. 19 February 2015.



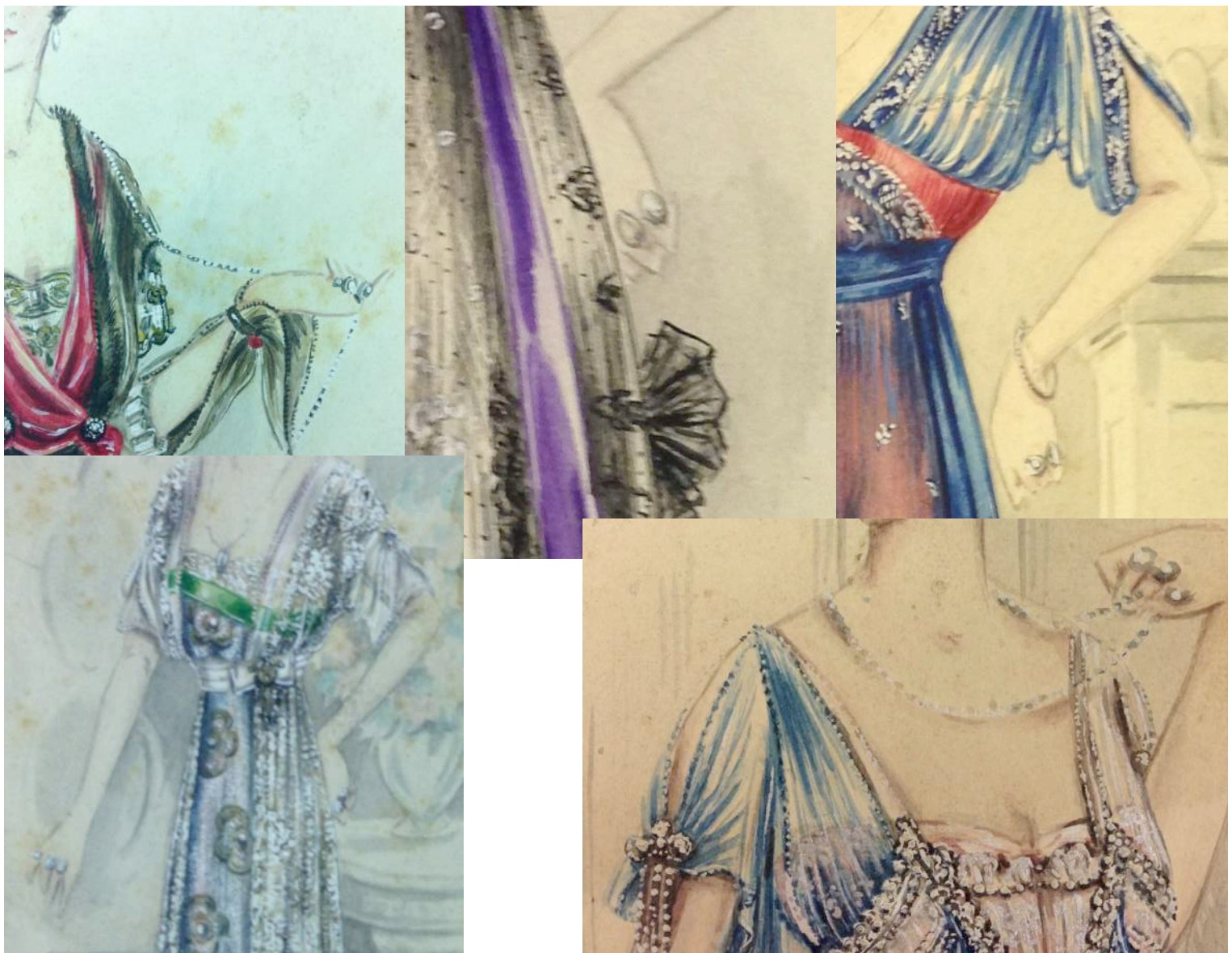


Fig.20: Unknown artist. *Diamond rings*. Barrance & Ford fashion sketches. c. 1910-12. © Royal Pavilion & Museums, Brighton & Hove. 22 April 2014.



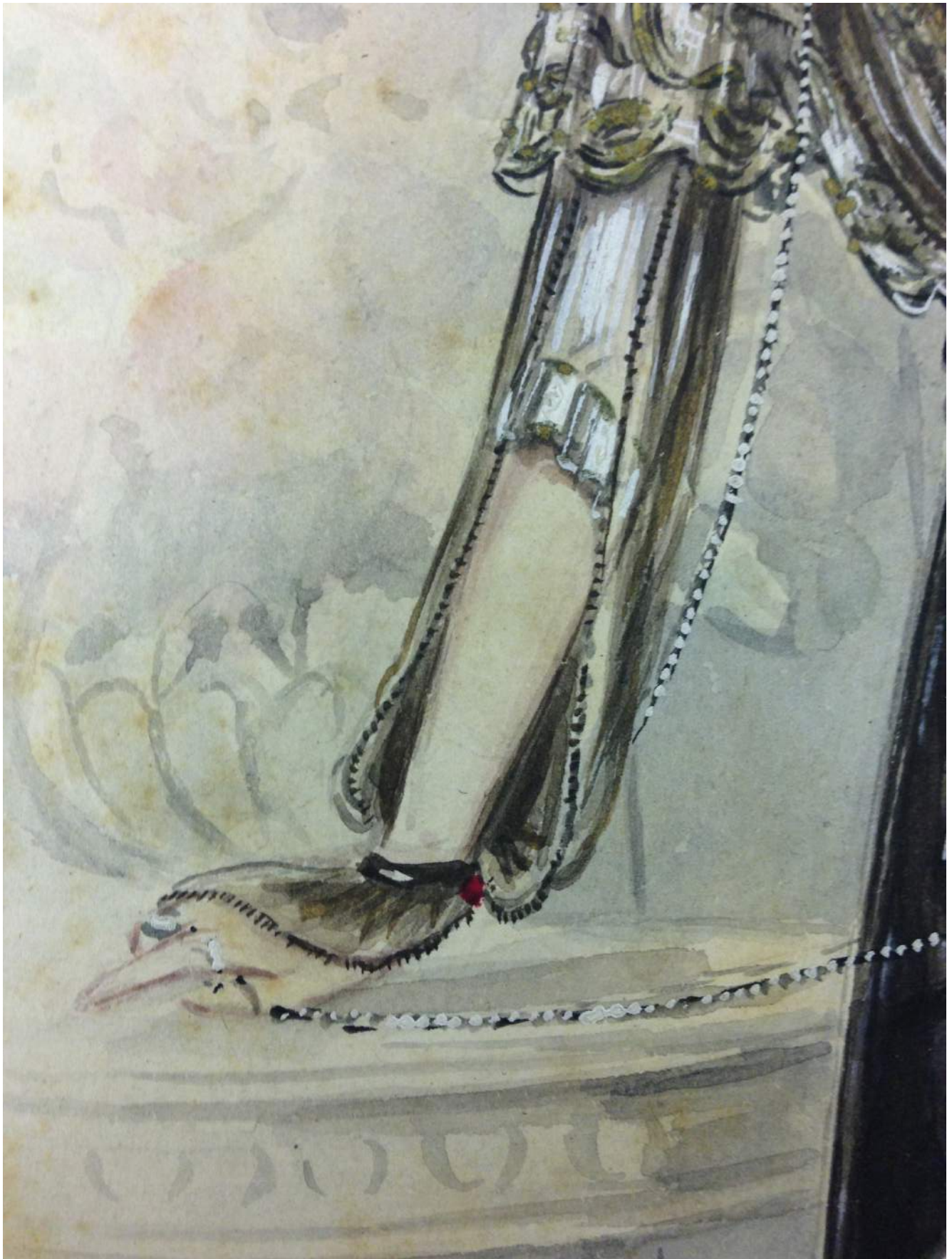


Fig.21: Unknown artist. Barrance & Ford, Brighton. *Sheer Sleeve*. Fashion sketches. c. 1910-12.  
© Royal Pavilion & Museums, Brighton & Hove. 22 April 2014.



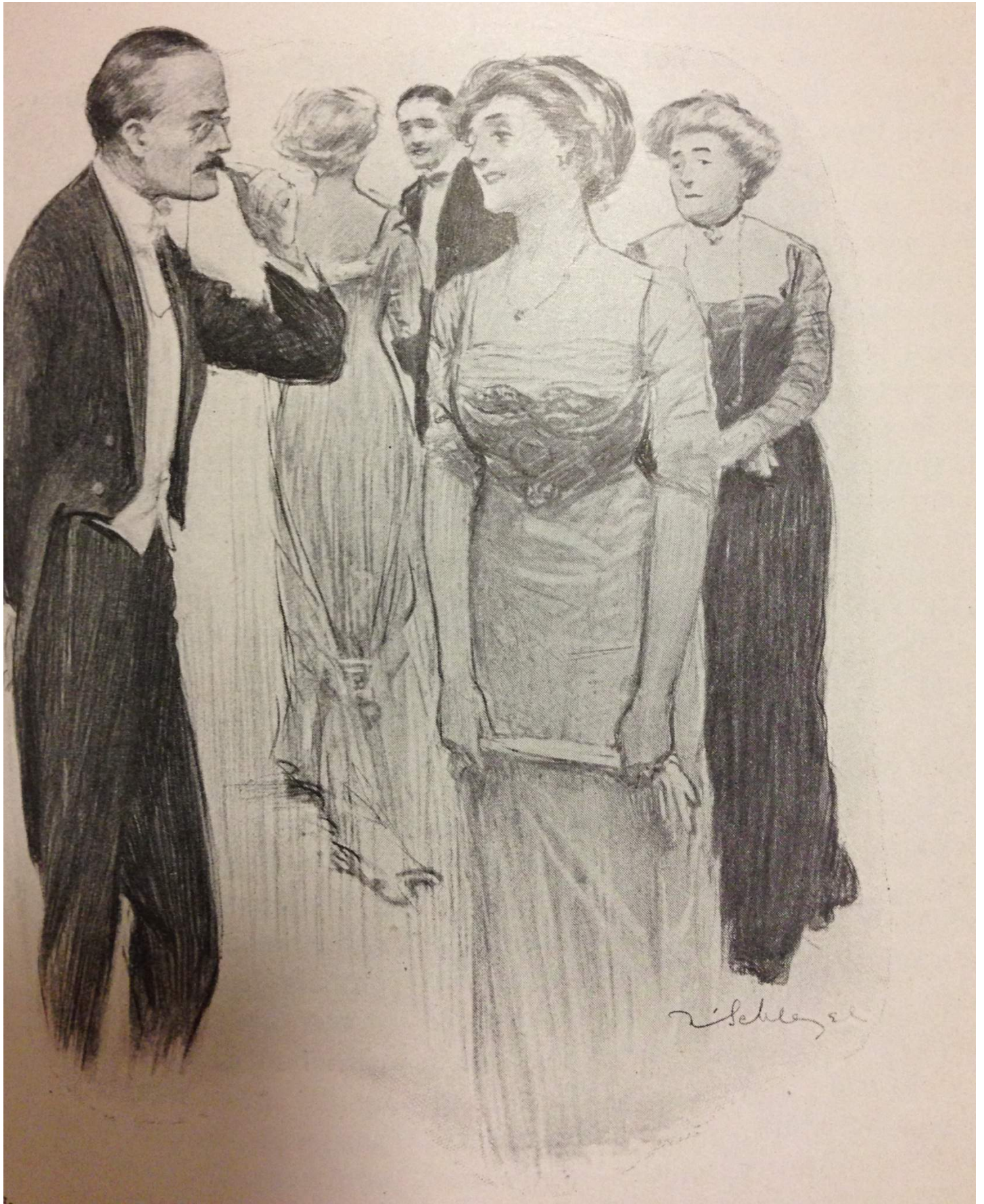
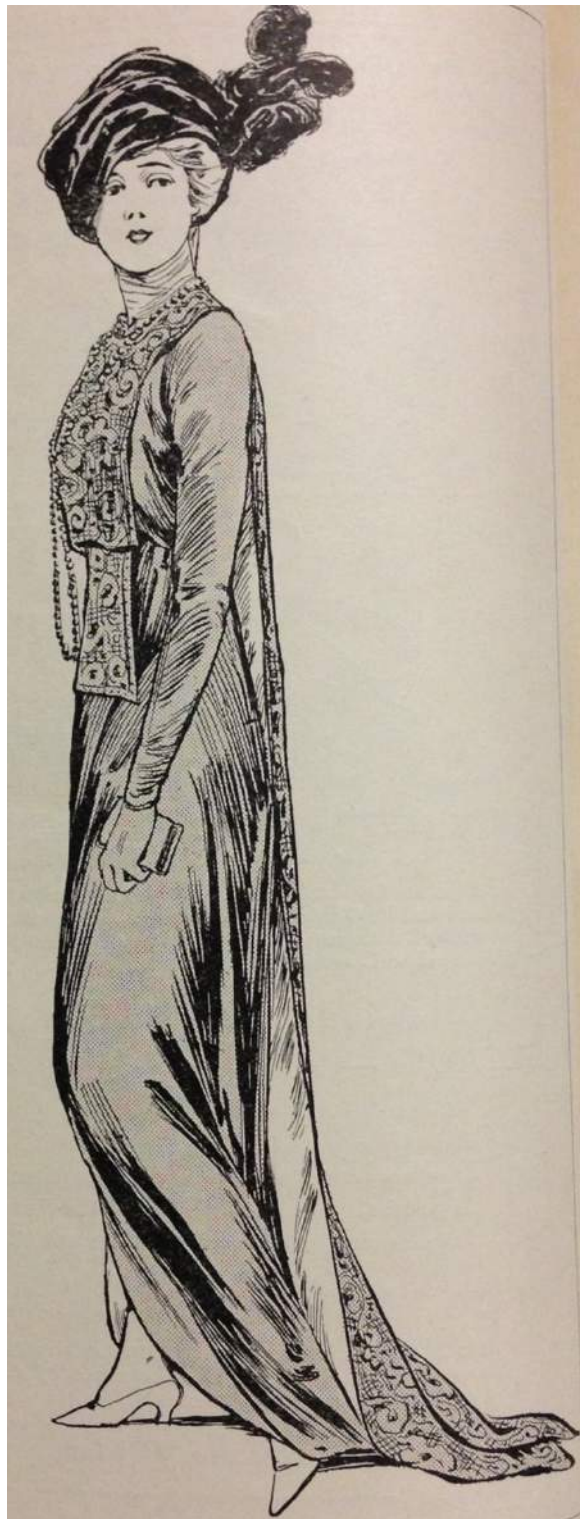


Fig.22: Unknown artist. *The Ladies Field*. "Silence is Golden." 1901. St. Peter's House Library. 19 February 2015.





**A Suitable Design for the  
Bride's Mother**

The robe is of blue satin, and the stole and mantle of  
black tulle embroidered in various shades of blue silk

Fig.23: The Lady's Realm. *A Suitable Design for the Bride's Mother*. 1912. St. Peter's House Library. 19 February 2015.



Fig.24: Unknown artist. Barrance & Ford, Brighton. Fashion sketches. c. 1910-12. © Royal Pavilion & Museums, Brighton & Hove. 22 April 2014.



Fig.25: Lucile. *Black evening dress and orange wig*. c. 1929. Image reproduced from Valerie Mendes and Amy de la Haye *Lucile, Ltd* (London: V&A Publishing, 2009) 203.





**DRILL HALL, DERBY.**  
**TUESDAY, FEB. 25TH, AT 7.45.**  
**RAILWAY SERVANTS' ORPHANAGE**  
**CONCERT.**  
**MISS ELLA RUSSELL.**  
**MADAME BELLE COLE,**  
**THE FAMOUS**  
**MEISTER GLEE SINGERS.**  
**VISCOUNTESS CLIFDEN**  
**(SOLO PIANOFORTE).**  
**MADAME HAST**  
**(Accompanist and Conductor)**  
**Tickets at HORNE'S (Plan), ORME'S, & WISHER'S.**

Fig.27: *Local News*. Derby Daily Telegraph, February 14, 1896. © The British Library Board. The British Newspaper Archive. Web. 22 January 15.

*The Fashion Sketch as a Sales Tool**REMORSE*

*What haunts me now that my years are done,  
And the days of my life grow few-  
The thing that I did? By the God of my soul,  
The thing that I did not do!<sup>84</sup>*

- Mary E. Knevels, *the Lady's Realm*, 1912.

Mendes and de la Haye argue, 'the fashion album provides a compact and portable overview of a collection and serves as an interface between creator and consumer. Its role is to entice clients to place orders and, as such, it is central to the successful operation of a business.'<sup>85</sup> Therefore, one of the ways Barrance & Ford fashion sketches can offer invaluable information to the dress historian is by understanding their importance as a sales tool directed towards older clients and how successful they were as a business practice.

In the case of the Barrance & Ford sketch dated 1910-1912 and intended for the Viscountess Clifden, it would appear upon closer assessment that the figure in the sketch has been embellished by the artist in such a way as to flatter the Viscountess by depicting a stylish, mature woman with a high level of social standing and a youthful spirit.

This appeal to a youthful spirit might in fact be the idea behind a Barrance & Ford sketch. For example, with their target demographic being women of a mature age, the artist in the case of the Viscountess's sketch drew a figure that subtly hinted at the current Edwardian taste for youthfulness. While this allows the artist to experiment with the latest mode, it also offers the client a chance to indulge in youthful design. In other words, the objective behind the artist's sketch is to appeal to one's perceived age, rather than one's chronological age, hopefully having a direct effect on consumer behaviour and ultimately on sales.

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<sup>84</sup> "Remorse," the *Lady's Realm*, 1912.

<sup>85</sup> Mendes and de La Haye, *Lucile, Ltd*, 32.

As Cheryl Buckley and Hilary Fawcett argue, ‘the notion of the ‘transforming magic’ of fashion which creates possibilities for women to transcend reality, is one which underpins the development of fashion markets in the twentieth century.’<sup>86</sup>

Although arguments by scholars such as Zena Smith Blau, Benny Barak and Leon Schiffman and marketing theorists Yu-Tse Lin and Kang-Ning Xia are of the late twentieth and early twenty-first century, they can also offer an approach to understanding the consumer behavior of an earlier time.

Blau argues, ‘regardless of one’s actual age, people come to believe that others consider them old only if *they* consider themselves old.’<sup>87</sup> Thus, an image from the *Lady’s Realm*, 1912, depicting the Queen of Romania with the title, “still young at sixty-seven,” captures the theory of self-perceived age perfectly (Fig. 28). The juxtaposition of image and text plays with the idea that the physical effects of aging may not in fact reflect the age one actually feels.

Given the date of this image, it proves the existence of a thinking towards self-perceived age at that time, and therefore offers the chance to investigate its possible effects on consumer behaviour. To my knowledge, there are no other available writings on the topic from that time. It would therefore be a missed opportunity not to consider all available sources, including these later ones, to further explore the idea of self-perceived age and its possible effects on early twentieth-century consumer behaviour, especially since the concept had been already captured in print as early as 1912.

In fact this long-running observation concerning perceived age, as the above image indicates, is similar in principle as to why Thorstein Veblen’s theory of conspicuous consumption (1899) or Roland Barthes theory of semiotics (1950), for example, are still used and applied to fashion theory today.

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<sup>86</sup> Buckley and Fawcett, *Fashioning the Feminine*, 24.

<sup>87</sup> Zena Smith Blau, “Changes in Status and Age Identification,” *American Sociological Review* 21.2 (1956): 198-9.

As Barak and Schiffman point out;

the overriding shortcoming of chronological age would seem to be that it does not take into account the fact that people frequently perceive themselves to be at an age other than their chronological or birth age, and that this self-perceived or cognitive age seems to influence purchase behaviour.<sup>88</sup>

Considering the case of Queen Maud of Norway (daughter of King Edward VII and Queen Alexandra), born in 1869 (Fig. 29), dress historians Anne Kjellberg and Susan North argue, 'Queen Maud engaged with contemporary fashion throughout her life, balancing the conservatism of her royal role with her knowledge of what suited her best and her love of fashionable dress.'<sup>89</sup>

Some of Queen Maud's surviving garments and fashion sketches, when compared to one another reveal certain modifications between the original design and the garment actually produced. For example, a sketch entitled 'Splendeur,' 1938, by Worth (Fig. 30) when compared to the surviving garment indicates the difference in how the dress was actually produced; the length of the silk pink top with embroidered sequin borders having been shortened and the sharp shoulder width modified. The same again is the case in the sketch entitled, 'Trotteur,' 1938-1939, by Worth with the modification of shoulder width (Fig. 31). The evening gown named 'Seduction,' 1938, by Worth also displays obvious alterations from the original sketch with the depth of the plunging V-neckline and armholes having been modified<sup>90</sup> (Fig. 32).

As Yu-Tse Lin and Kang-Ning Xia argue, 'perceived age and fashionable consumption are a part of self-image and as consumers behave based on the age they actually feel, they have their own thoughts about what constitutes fashion and which fashions suit them.'<sup>91</sup> Thus, the modifications made to these garments demonstrate Queen Maud's knowledge of what she considers fashion and which

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<sup>88</sup> Benny Barak and Leon G. Schiffman, "Cognitive Age: A Nonchronological Age Variable," *Advances in Consumer Research* 8 (1981): 602.

<sup>89</sup> Anne Kjelleberg and Susan North, *Style and Splendour: The Wardrobe of Queen Maud of Norway* (London: V&A publications, 2005) 9.

<sup>90</sup> Kjelleberg and North, *Style and Splendour*, 87-90.

<sup>91</sup> Yu-Tse Lin and Kang-Ning Xia, "Cognitive Age and Fashionable Consumption," *International Journal of Consumer Studies* 36.1 (2012) 97-105.



fashions suited her. Her engagement with contemporary fashion even as she grew older suggests she was behaving based on the age she actually felt.

The idea of the Viscountess reverting back to a style she may have felt most suited her, as previously discussed in chapter one also shows the Viscountess also behaving based on the age one actually feels. This theory can also be applied in Queen Alexandra's case as previously demonstrated; she too may have reverted back to a style she found suited her best. Thus, examples of Queen Maud, Viscountess Clifden and Queen Alexandra reverting to a previously familiar style indicates the engagement of elite women with fashion throughout their lives.

With such an extensive number of dressmakers and fashion designers available at this time, it is most likely they were willing to adapt contemporary styles in order to secure their wealthy patronage. For example, in the case of society woman Marion Sambourne, in 1910 at the age of fifty-nine, she is photographed wearing a black silk bodice with a fuller-looking skirt; a style closer to fashions of five years-earlier<sup>92</sup> (Fig. 33). The occasion bodice although visibly altered from the photograph, survives today as testimony to this elite practice amongst mature women (Fig. 34).

Moore explains that 'even with the availability of photography, fashion designers themselves went on preferring highly stylized drawings of their products after the camera could have rendered them realistically.'<sup>93</sup> This statement makes it very clear that the preferred use of a fashion sketch by designers is almost certainly due to the fact that it can be more easily used to flatter by way of an artist's hand rather than the fashion model in a photograph ever could; especially when appealing to mature women with money to spend and a younger self perceived age.

Gerontologist Simon Biggs in *Choosing Not to be Old*, notes how Carl Jung uses the concept of individuation to explain the development of a more complete

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<sup>92</sup> Amy de la Haye, Lou Taylor and Eleanor Thompson, *The Messels: Six Generations of Dress* (London: Philip Wilson, 2005) 39.

<sup>93</sup> Doris Langley Moore, *Fashion through Fashion Plates: 1771-1970* (London: Ward Lock, 1971) 21.

identity in the second half of life. 'As individuation occurs, parts of the self that have been suppressed in the first half become manifest in the second.'<sup>94</sup>

When considering the heartache and public humiliation inflicted as the wife of Mr. Agar-Ellis, as an article in the *Southern Reporter*, 1878, comments, 'Mr. Ellis will not escape certain social penalties...already in more than one Club Committee the matter is talked over, and the consequences are likely to be unpleasant.'<sup>95</sup> As his wife however, she is not without attachment to such public scrutiny. Therefore, as according to Jung, perhaps the self which Viscountess Clifden may have suppressed in the first part of her life has become manifest in the second. Since her request for a divorce was originally denied, her new title of Viscountess Clifden means she can 'divorce' herself from an unpleasant past and begin again.

The attention Viscountess Clifden received as a performer for the orphan's concert in the mid 1890s, shortly after gaining her new title, may indicate an attempt to connect herself with good publicity that ultimately casts her within her social class with a new and positive public image.

As Biggs argues, 'this means it is now possible for people to devote serious attention to themselves as psychologically distinct beings, and to divest themselves of the 'false wrappings' of social conformity.'<sup>96</sup> Thus, 'the process of individuation is thereby both a discovery of new possibilities and an expansion of a continuous self in new contexts.'<sup>97</sup> Hence why only shortly after gaining the title of 'Viscountess,' she may have suddenly decided on a music career as a professional pianist as she rejoiced in a second chance.

Although the newspaper, the *Era* comments at her decision for a music career at such a 'late stage in life'<sup>98</sup> (late fifties), Neugarten argues, 'Men and women are aware not only of the social clocks that operate in various areas of

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<sup>94</sup> Carl Jung, *Collected Works* (1967): 7 &158, qtd in Simon Biggs, "Choosing Not to be Old: Masks, Bodies and Identity Management in Later Life." *Ageing and Society* 17.5, 1997, 559.

<sup>95</sup> "The Agar-Ellis Case," *Southern Reporter*, 5 December 1878.

<sup>96</sup> Biggs, "Choosing Not to be Old," 562.

<sup>97</sup> Biggs, "Choosing Not to be Old," 562.

<sup>98</sup> "Royal College of Music," *The Era*, 13 July 1895: 13.

their lives, but their own timing, describing themselves as ‘early,’ ‘late’ or ‘on time’.<sup>99</sup>

This new awareness of self and the discovery of new possibilities indicates not only a turning point in the Viscountess’s life, but also demonstrates the behaviour of someone acting on their perceived age. As Barak and Schiffman argue, ‘a person’s identity and behaviour may depend as much, if not more, on their perceived age.’<sup>100</sup> Thus, as the Viscountess bravely embarked on a new career at a ‘later stage in life,’ as the newspaper suggests, her actions indicate someone not considering expectations of age-appropriate behaviour and therefore acknowledges a younger self-perceived age. This perception of one’s age also extends itself into the realm of fashionable consumption as has been demonstrated in the case of the previously mentioned elite women.

Although little is known about the identities of the women featured in the other six Barrance & Ford fashion sketches (Fig. 1), sociologist Fred Davis argues, ‘dress comes easily to serve as a kind of visual metaphor for identity.’<sup>101</sup> Thus, having an understanding of self-perceived age and of how an establishment such as Barrance & Ford might use the fashion sketch as a tool by appealing to this notion helps to position fashion as not only a youthful phenomenon but one that also appeals to the young at heart.

One sketch marked for a *Lady Norah Hodgson* born in 1857, London,<sup>102</sup> indicates that Lady Norah would have been in her fifties at the time the sketch was made (fig 35). The knowledge of the chronological ages of Viscountess Clifden and Lady Norah helps to identify Barrance & Ford as an establishment that appealed to a mature and aristocratic patronage. Thus, Barrance & Ford and Brighton as a place for fashionable consumption will be further explored within the next chapter.

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<sup>99</sup> Neugarten, “Age Norms, Age Constraints and Adult Socialization,” 25.

<sup>100</sup> Barak and Schiffman, “Cognitive Age: A Nonchronological Age Variable,” 602.

<sup>101</sup> Fred Davis, *Fashion, Culture and Identity* (London: Chicago UP, 1992) 25.

<sup>102</sup> “Lady Honora Janet Boyle.” *The Peerage*. Web. 3 March 2015.



STILL, YOUNG AT SIXTY-SEVEN.  
A beautiful new portrait of the Queen of Roumania.

Fig.28: Photographer unknown. *Still Young at sixty-seven. A beautiful new portrait of the Queen of Roumania.* Lady's Realm, 1912. St. Peter's House Library. 20 February 2015.

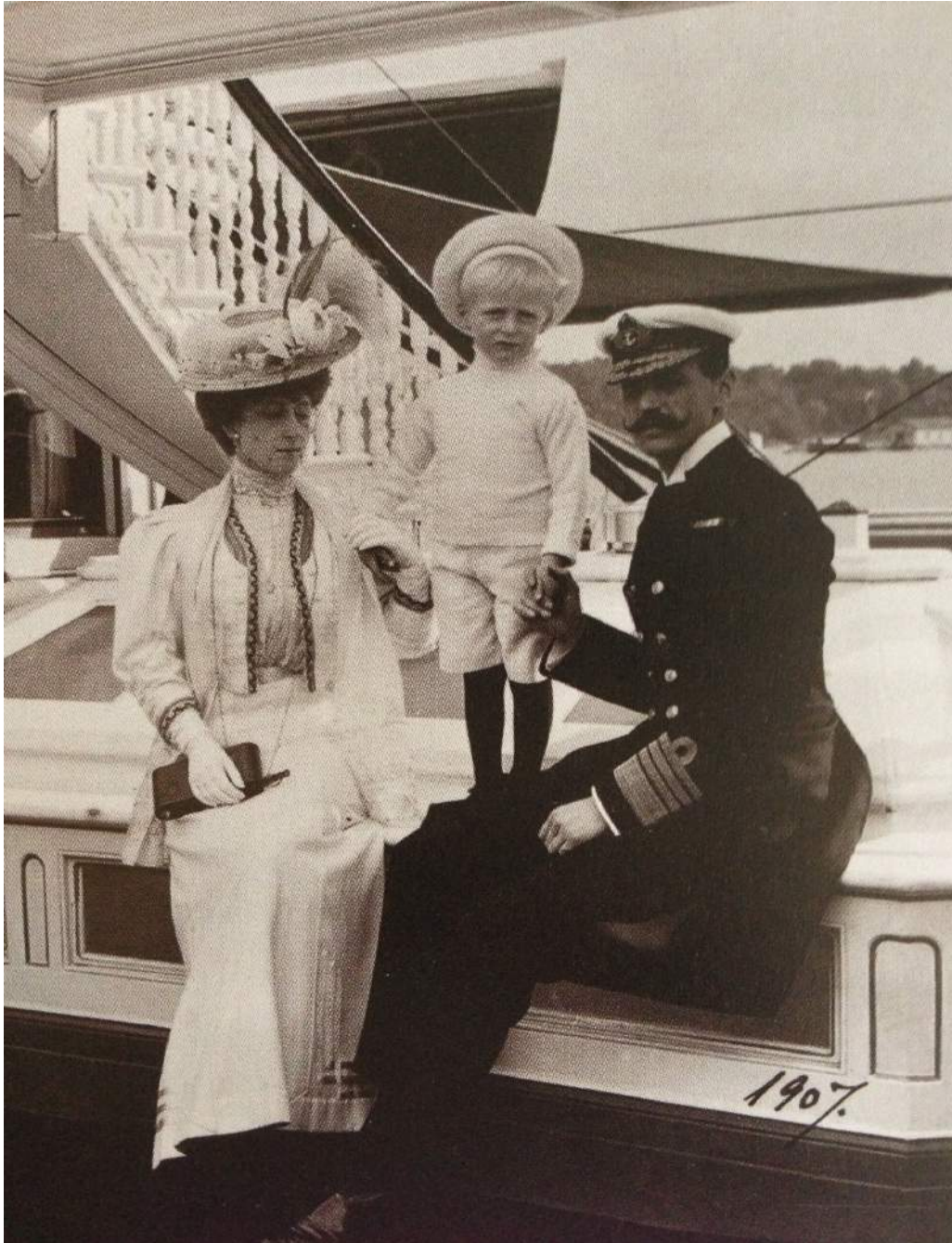


Fig.29: Photographer unknown. *The Norwegian Royal Family: Queen Maud, Crown Prince Olav and King Haakon*. C. 1907. Oslo. Image reproduced from Anne Kjellberg and Susan North, *Style and Splendor: The Wardrobe of Queen Maud of Norway* (London: V&A Publications, 2005) 12.





Fig.30: 'Design for Splendeur' 1938, winter collection. E. 17991-1957. V&A Museum. Image reproduced from Anne Kjellberg and Susan North, *Style and Splendor: The Wardrobe of Queen Maud of Norway* (London: V&A Publications, 2005) 88-89.



Fig.31: 'Design for Trotteur,' 1938, winter collection. E. 18026-1957. V&A Museum. Image reproduced from Anne Kjellberg and Susan North, *Style and Splendor: The Wardrobe of Queen Maud of Norway* (London: V&A Publications, 2005) 86-87.



Fig.32: 'Design for Seduction,' 1938, winter collection. E. 17993-1957. V&A Museum. Image reproduced from Anne Kjellberg and Susan North, *Style and Splendor: The Wardrobe of Queen Maud of Norway* (London: V&A Publications, 2005) 90-91.





Fig.33: Marion Sambourne. c. 1910. Image reproduced from Amy de la Haye, Lou Taylor and Eleanor Thompson, *A family of Fashion: The Messels: Six Generations of Dress*. (London: Philip Wilson, 2005) 38.



Fig.34: Photograph taken by the author. *Bodice*. c.1910. Black silk and chiffon. Brighton Museum. CT004165. Image reproduced from Amy de la Haye, Lou Taylor and Eleanor Thompson, *A family of Fashion: The Messels: Six Generations of Dress* (London: Philip Wilson, 2005) 169.



Lady Norah Hodgson



Fig.35: Unknown artist. *Lady Norah Hodgson*. Barrance & Ford, Brighton. Fashion sketches. c. 1910-12. © Royal Pavilion & Museums, Brighton & Hove. 22 April 2014.

## *Barrance & Ford and Fashionable Brighton*

*The King's Road with its throngs of gaily-dressed promenaders presents a microcosm of the smart world in general, and nowhere are the latest modes more emphatically in evidence. Of endless variety are Madame La Mode's expressions of the moment, but one has no difficulty at Brighton in keeping pace with the most outré of her decrees.*<sup>103</sup>

- *The Brighton Season, 1911-1912.*

The business partnership of Charles Barrance and Robert White Ford was established in 1881 and resulted in the opening of the first Barrance & Ford shop in Hastings, East Sussex (Fig. 36). The Brighton location was added in 1891<sup>104</sup> and was situated along the seafront at 51, 51a, 51b & 53 King's Road (Fig. 37). A souvenir catalogue from the Coronation year of King George V provides descriptions of several Brighton establishments at this time, including one for Barrance & Ford;

No establishment could more strikingly reflect the fashionable character of the King's Road as a shopping centre than the handsome premises of Messrs. Barrance and Ford, the old established costumiers, milliners, furriers, etc. In artistically dressed windows and elegantly appointed show rooms are displayed all the latest creations in fashionable apparel, such as present an irresistible attraction to lady residents and visitors. The business, conducted on thoroughly up-to-date lines, is of the highest class, and has an enviable reputation reaching far beyond our town.<sup>105</sup>

An article in the *Sussex Express and County Herald*, 1953 comments; 'the actual date when dressmaking was first started in the building now occupied by Barrance and Ford of Brighton Ltd. is not accurately recorded but it is known to be in the last century.'<sup>106</sup> The article goes on to indicate that a Mr. Pickett, who already occupied part of the premises 'carried on the business of high-class

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<sup>103</sup> *The Brighton Season*, Autumn-Winter 1911-1912. The Keep Archives. BH700463. 1 September 2014.

<sup>104</sup> Tim Barrance, "Barrance & Ford, Brighton," email, 23 February 2015.

<sup>105</sup> *Brighton and Hove in the Coronation Year of His Majesty King George V: A Twentieth Century Souvenir*. June 1911. The Keep Archives. BH35379. 96.

<sup>106</sup> "Proud Names in County Business." *Sussex Express & County Herald*, Fri, May 29, 1953. 14

dressmaker and costumier at 51 King's Road.'<sup>107</sup> In fact at this time, many hundreds of now-anonymous dressmakers and designers existed in towns and cities across the country until the middle of the 20<sup>th</sup> century when mass-market, ready-to-wear clothing came to dominate fashion.<sup>108</sup>

Rouse argues, 'the best dressmaking establishments had an impressive façade and the lady client would be led into an elegant showroom where she would be shown materials and could discuss possible styles.'<sup>109</sup> An image from *The Brighton Season*, 1911, illustrates a Barrance & Ford showroom (Fig. 38). Perhaps this is the same room in which the Viscountess discussed her dressmaking requirements.

*The Brighton Season* and the internationally known *Brighton Standard and Fashionable Visitors' List*, supports the identity of Barrance & Ford as serving an aristocratic to upper middle-class clientele. Since company advertising was not only limited but also selective, it maintained an air of exclusivity. It also suggests Barrance & Ford did not require a great deal of advertising, having already an established reputation.

Mendes and de la Haye argue, 'the top rung of the hierarchy of fashion was occupied by the *grands couturiers* with their select band of clients.'<sup>110</sup> Since appearing at court women had to abide strict sartorial regulations, it presented an opportunity for establishments to style themselves as court dressmakers.<sup>111</sup> Hence, Barrance & Ford referred to themselves as 'court costumiers' in order to maintain their image and class of customer.

Since two mature, aristocratic women have been identified as likely customers of Barrance & Ford, this information also helps to determine to whom Barrance & Ford appealed. Bill Lancaster argues in *The Department Store: A Social History* (1950), 'women play a central role in any study of department stores. For over a century and a half they have been the majority amongst the

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<sup>107</sup> "Proud Names in County Business," 14

<sup>108</sup> "Fashion Drawing and Illustration in the 20<sup>th</sup> Century," V&A Museum, London.

<sup>109</sup> Rouse, *Understanding Fashion*, 245.

<sup>110</sup> Mendes and de la Haye, *20<sup>th</sup> Century Fashion*, 17.

<sup>111</sup> Mendes and de la Haye, *20<sup>th</sup> Century Fashion*, 27.

crowds of customers.’<sup>112</sup> Lancaster notes Susan Porter-Benson as capturing this female world with a telling quotation from a 1910 trade journal;<sup>113</sup>

on every floor, in every aisle, at every counter, women...behind most of the counters on all the floors, women. Filling the aisles, a constantly arriving and departing throng of shoppers, women. Simply moving, seeking, hurrying, mass of femininity, in the midst of which the occasional man shopper looks lost and out of place.<sup>114</sup>

Interestingly, one Barrance & Ford sketch is marked for a ‘Mr. Robert Walker’ and might indicate one of the ‘occasional’ male shoppers Benson refers to in her quote (Fig. 39). The presence of his name may suggest a purchase meant for his wife or mistress and since the female figure in the sketch has been drawn wearing two ostrich feathers - a symbol of ‘spinster’ within court dress - this might provide a subtle clue to those in the know.<sup>115</sup>

Thanks to the Prince Regent’s arrival in the 1780s, Brighton began attracting an elite and aristocratic crowd. Clifford Musgrave writing in *Life in Brighton: From the Earliest to the Present* (1970), noted, ‘Brighton was filled with a gay and fashionable company who had come to the place in the wake of the Prince.’<sup>116</sup> Gilbert Edmund explains, ‘in order to get away from the ‘common folk’ who now flocked to its seaside in search of the escape from everyday life, the aristocrats left Brighton during the summer months and returned in the winter months.’<sup>117</sup>

The *Fashionable Visitor’s List* of 1909, 1910 and 1911, indicates a noticeable increase of aristocratic visitors between October and December,<sup>118</sup> thus indicating a ‘Brighton Season’ when the aristocrats returned. As it was considered acceptable for aristocracy to defer residence in Brighton until after

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<sup>112</sup> Bill Lancaster, *The Department Store: A Social History* (London: Leicester UP, 1995) 171.

<sup>113</sup> Lancaster, *The Department Store*, 171.

<sup>114</sup> S. Porter-Benson, *Counter Cultures* (1988): 76, qtd in, Bill Lancaster, *The Department Store: A Social History* (London: Leicester UP, 1995) 171.

<sup>115</sup> Levitt, *Fashion in Photographs*, 75.

<sup>116</sup> Clifford Musgrave, *Life in Brighton: From the Earliest Times to the Present* (London: Faber, 1970) 96.

<sup>117</sup> E.W Gilbert, *Brighton: Old Ocean’s Bauble* (Hassocks: Flare Books, 1975) 109.

<sup>118</sup> The Brighton Standard and Fashionable Visitor’s List, 1909, 1910, 1911. The Keep, East Sussex. 29 January 2015.



the summer months, September and October became the 'meridian of company.'<sup>119</sup> The fact that the Viscountess Clifden was recorded as having arrived in Brighton in the month of September, suggests that she followed certain class dictates.

Named after King George IV, The King's Road was opened on January 29<sup>th</sup> 1822, with the King contributing two hundred guineas towards the cost of the work. In July 1910 a celebration marked the re-opening of the newly constructed tarmac road,<sup>120</sup> the following image from the souvenir catalogue depicts a busy King's Road with perhaps a parade of fashionable shoppers (Fig. 40).

The significance of Barrance & Ford's placement on the King's Road is also implied by the same souvenir catalogue as it lists other quality establishments along the seafront such as; art dealers & jewelers Lewis & Son; furriers Riddlestorffer and hotels such as Mutton's, the Metropole, the Grand and the Queen. A section of the *Brighton Season* entitled, "Fashions of the Season," list and describe the better establishments to patronize,

Should she desire the most elaborate and up-to-date expressions of the furrier's art, the famous house of Riddlestorffer at 8 and 9, King's Road with a reputation extending over the centuries can furnish her upmost needs. In the matter of footwear, Brighton has in *Thunder's* of East Street, whose clientele during the past one hundred years has included royalty and the elite of smart society, one of the most reputable firms in the country.<sup>121</sup>

Lancaster argues, 'by 1900 Britain possessed a range of department stores catering for a wide variety of communities as the wide spectrum of stores reflected the growing complexity of British society.'<sup>122</sup>

As cities became more widely known as centres of commerce and consumption rather than production, shopping for fashion, Breward argues, 'was both a symbol of conspicuous leisure and a means of acquiring luxury goods which would bestow their fashionable modernity on a clientele drawn from an

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<sup>119</sup> Gilbert, *Brighton*, 109.

<sup>120</sup> The Brighton Standard and Fashionable Visitor's List, 12 July 1910. The Keep Archives. 29 January 2015.

<sup>121</sup> The Brighton Season. 1908-9. BH700463. The Keep Archives. 9 September 2014.

<sup>122</sup> Lancaster, *The Department Store*, 36-7.

ever widening social spectrum.<sup>123</sup> Douglas Goodman and Mirelle Cohen writing in *Consumer Culture: A Reference Handbook* (2004), argue;

The actual act of purchasing became insignificant compared to the activity of shopping. The department store was a permanent fair, a dream world, a spectacle of excessive proportions. One came less to purchase a particular article than simply to visit, to browse, to see what was new, to try on new fashions and even new identities.<sup>124</sup>

Therefore, a rare advertisement in a local newspaper that anticipates a sale at Barrance & Ford in 1904 (Fig. 41) presents the middle class consumer with an opportunity to participate in what would otherwise be 'luxury' consumption usually reserved for the elite. It might also provide an excuse to visit what Goodman and Cohen refer to as a 'dream world' and 'spectacle of excessive proportions;' not as a serious shopper, but for curiosity's sake.

Alan Jackson writing in the *Middle Classes: 1900-1950*, (1991), demonstrates some average earnings in 1909,

at this time average adult male industrial earnings were £75 a year, an unskilled labourer, £56-66, a shop assistant in London £80, a postman in London £88 and a railway passenger guard £80. The same posts outside London however, were paid less. Compared to some of the higher paid middle-class positions which include, for example, managing director, London Underground Railways, £8,000; a successful barrister, £5000 upwards or an editor of Fleet Street newspapers, £1,000-£2,000.<sup>125</sup>

This information allows for some context when discussing prices of garments, for example, while the price of a custom made gown from Barrance & Ford is unknown, one of their ready-to-wear dresses in 1915 cost between 5<sup>1/2</sup> - 6<sup>1/2</sup> guineas<sup>126</sup> (Fig. 42). At 26 guineas in 1910, a Lucile gown, whilst few women could afford to purchase one, was still considered 'reasonable' and not overpriced.<sup>127</sup> Mendes and de la Haye note, 'a couture gown from a prestigious Paris address cost almost fifty times as much as a ready-made evening gown

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<sup>123</sup> Breward, "Popular Dressing," 61.

<sup>124</sup> Douglas Goodman and Mirelle Cohen, *Consumer Culture: A Reference handbook (California: ABC-CLIO, 2004. 2004)* 17.

<sup>125</sup> Alan A. Jackson, *The Middle Classes: 1900-1950* (Nairn: David St. John Thomas, 1991) 336.

<sup>126</sup> Barrance & Ford of Brighton catalogue, c.1915. © Royal Pavilion & Museums, Brighton & Hove. 7.

<sup>127</sup> Mendes and de la Haye, *Lucile Ltd*, 23 & 193.

from Liberty in London. Therefore, for the style-conscious, if the genuine article from a prestigious Paris address was too expensive, the nearest equivalent made by copyists would have to suffice.<sup>128</sup>

Although an obituary for the Viscountess has not been located, her will was probated in August 1914, three months after her death in the amount of £9,499.<sup>129</sup> Although it can not be said for certain, this might suggest that although the Viscountess liked to, or perhaps due to social dictates felt she had to patronize the better establishments like Barrance & Ford, she was not however a slave to fashion, having not died penniless. This could also be an indication of the Viscountess's attitude to spending money on fashion.

The well-known furriers, Riddlestorffer & Co, also along the King's Road advertise a seal musquash coat in 1911-1912 at 26 guineas (Fig. 43). Notably, a Barrance & Ford Musquash coat illustrated in their 1915 catalogue is priced at 29 guineas (Fig. 44). This not only indicates a similarity in level of quality and price, but also recognizes the King's road as having a prestigious address.

Since English department stores frequently advertised Paris models alongside their own designs, as this image from Barrance and Ford indicates (Fig. 45), both would be made in their own workrooms. This provided middle class women an opportunity to wear 'Paris fashions' created by the names that dressed royalty.<sup>130</sup> A Barrance & Ford catalogue containing illustrations of their ready-to-wear garments dated Autumn 1915, indicates that, 'exclusive models from the leading Parisian Costumiers are only displayed privately in the salons on the first floor' (Fig. 46).

A surviving Barrance & Ford dress from 1953 purportedly worn by a lady-in-waiting to the Coronation<sup>131</sup> not only provides further insight into their claim as established court costumiers but is also an indication as to the longevity of the Barrance & Ford reputation (Fig. 47) (Appendix 1).

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<sup>128</sup> Mendes and de la Haye, *20<sup>th</sup> Century Fashion*, 10 & 26.

<sup>129</sup> "Local Wills," *Manchester Courier and Lancashire General Advertiser*, 5 August, 1914: 9.

<sup>130</sup> Rouse, *Understanding Fashion*, 256.

<sup>131</sup> Jeffrey Dabbs & Myfyr Hughes. Personal Letter to the author. 12 January 2015.



Fig.36: Geoff Wolfe Collection. *Barrance & Ford shop front*. 31-33 Clarendon, Hastings, East Sussex. c.1906. 1066online.co.uk. Web. 23 February 2015.



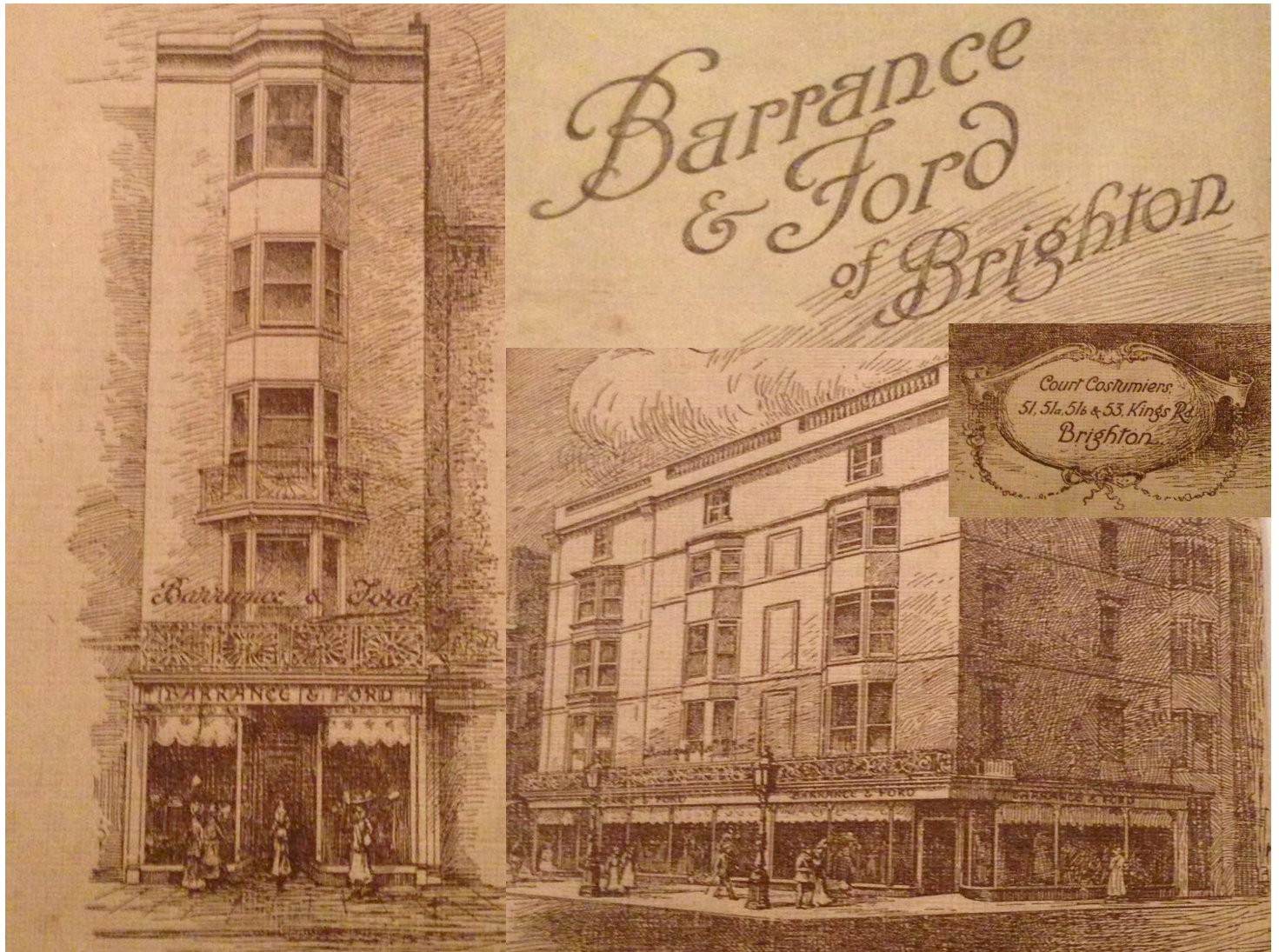


Fig.37: Truscotts London. *Court Costumiers, Barrance & Ford, Brighton Catalogue*. c.1915. © Royal Pavilion & Museums, Brighton & Hove. 14 October 2014.



BARRANCE AND FORD,

Court Dressmakers,



SPECIALITIES:

© EVENING GOWNS and FURS. ©

Fig.38: *Barrance & Ford Court Dressmakers*. The Brighton Season. The Keep, East Sussex. 1911-12. 9 September 2014.

Mr. Ronald Walker



Fig.39: Unknown Artist. "Mr. Ronald Walker." Barrance & Ford, Brighton. Fashion sketch. c. 1910-12. © Royal Pavilion & Museums, Brighton & Hove. 22 April 2014.





Fig.40: Photographer unknown. *King's Road*, 1911. *Coronation Souvenir*, 1911. *The Keep*, East Sussex. 12 May 2014. 93.

BARRANCE AND FORD.

GREAT SALE

— OF —

FURS

— AT —

EXCEPTIONAL PRICES

— ON —

MONDAY NEXT, NOVEMBER 28th, and following Days.

COATS, STOLERS, TIES, MUPPS, CLOAKS, &c., &c., in Sable,  
Mink, Martin, Mole, Astrachan, Caracul, Chinchilla, Fox, Foxeline, &c.,  
at lowest possible prices, and in immense variety.

BARRANCE & FORD,

31, 32, & 33, ROBERTSON STREET, HASTINGS,

— ALSO AT —

2 & 3 CLAREMONT, HASTINGS.

51, 51a, & 51b, KING'S ROAD, BRIGHTON.

Fig.41: *Barrance & Ford Great Sale of Furs*. The Hastings and St. Leonard's Observer. 26 November 1904. 19 December 2014. 6.





Fig.42: Unknown artist. Barrass & Ford Catalogue. Ready-to-wear dress. c.1915. © Royal Pavilion & Museums, Brighton & Hove. 22 April 2014.

Founded 1679

FURRIERS & SKIN MERCHANTS

Established in Brighton 1850

Riddlestorffer  
8 & 9  
King's Road  
Brighton.

A LOVELY SEAL-MUSQUASH COAT  
AT 24 GUINEAS.

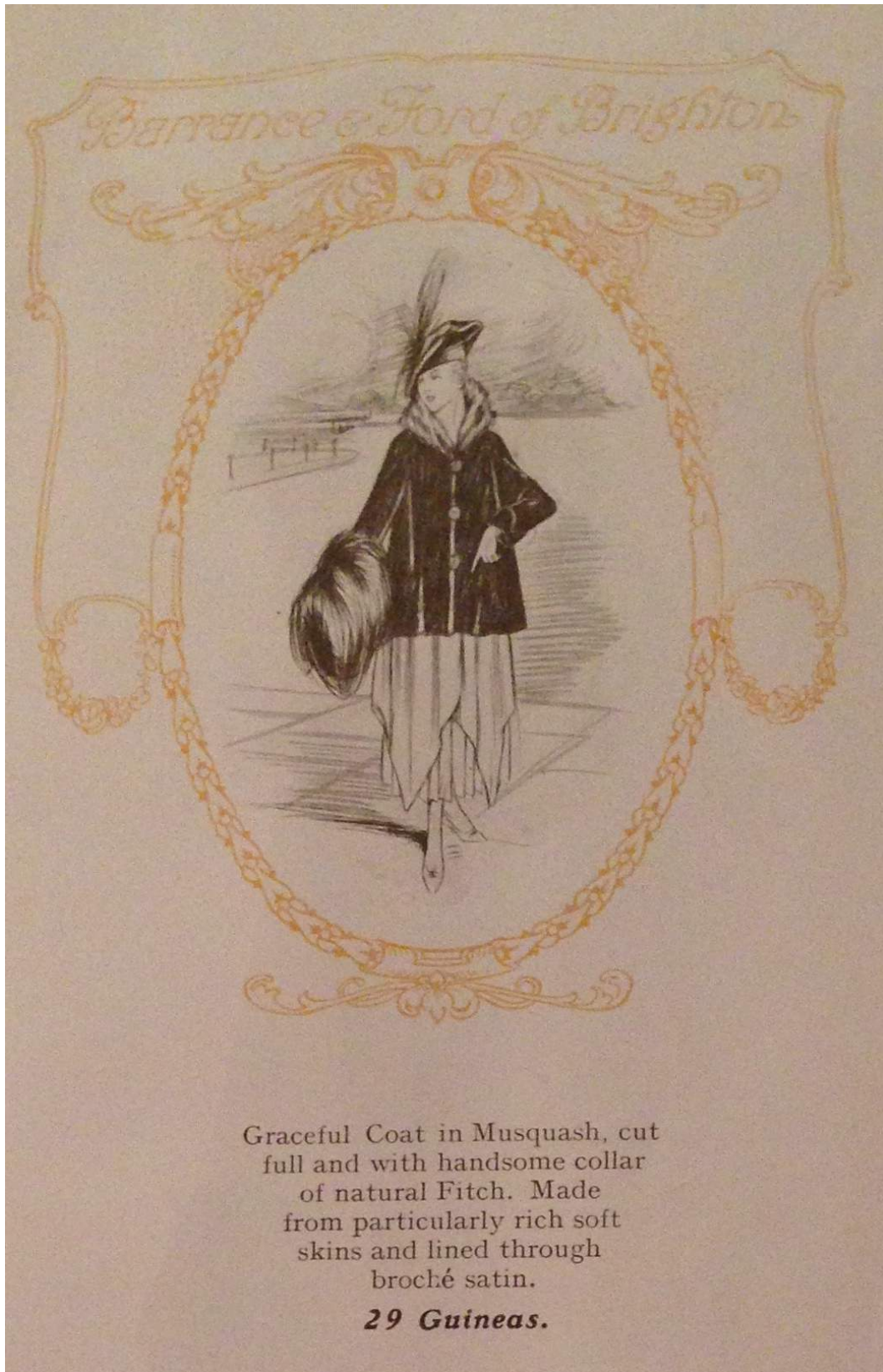
SPLENDID FURS IN RICH PROFUSION  
CAN BE SEEN AT

RIDDLESTORFFER & Co.'s  
UNIQUE PREMISES:  
8 AND 9 KING'S ROAD, BRIGHTON.

ESTABLISHED 81 YEARS.

Fig.43: Riddlestorffer & Co. *Musquash Coat*. 1911-12. The Brighton Season. The Keep, East Sussex. 9 September 2014.





Graceful Coat in Musquash, cut full and with handsome collar of natural Fitch. Made from particularly rich soft skins and lined through broché satin.

**29 Guineas.**

Fig.44: Unknown artist. Barrance & Ford Catalogue. *Musquash coat*. c.1915.  
© Royal Pavilion & Museums, Brighton & Hove. 22 April 2014.

The Latest . . .

**PARISIAN MODELS**

ON VIEW IN OUR  
SPACIOUS SHOWROOMS.

**Barrance & Ford,**

Court Costumiers, Specialists in Furs,  
- - Ladies' Tailors, Milliners, - -

51, 51a, 51b,  
King's Road, **Brighton.**

PERFECTION IN FIT.

**Wedding Gowns,**  
**AND Trousseaux.**

A VISIT OF INSPECTION  
RESPECTFULLY INVITED.

**Blouses.**

Fig.45: *The latest Parisian Models*. Brighton & Ford, Brighton. The Brighton Season. The Keep, East Sussex. 1904. 9 September 2014.



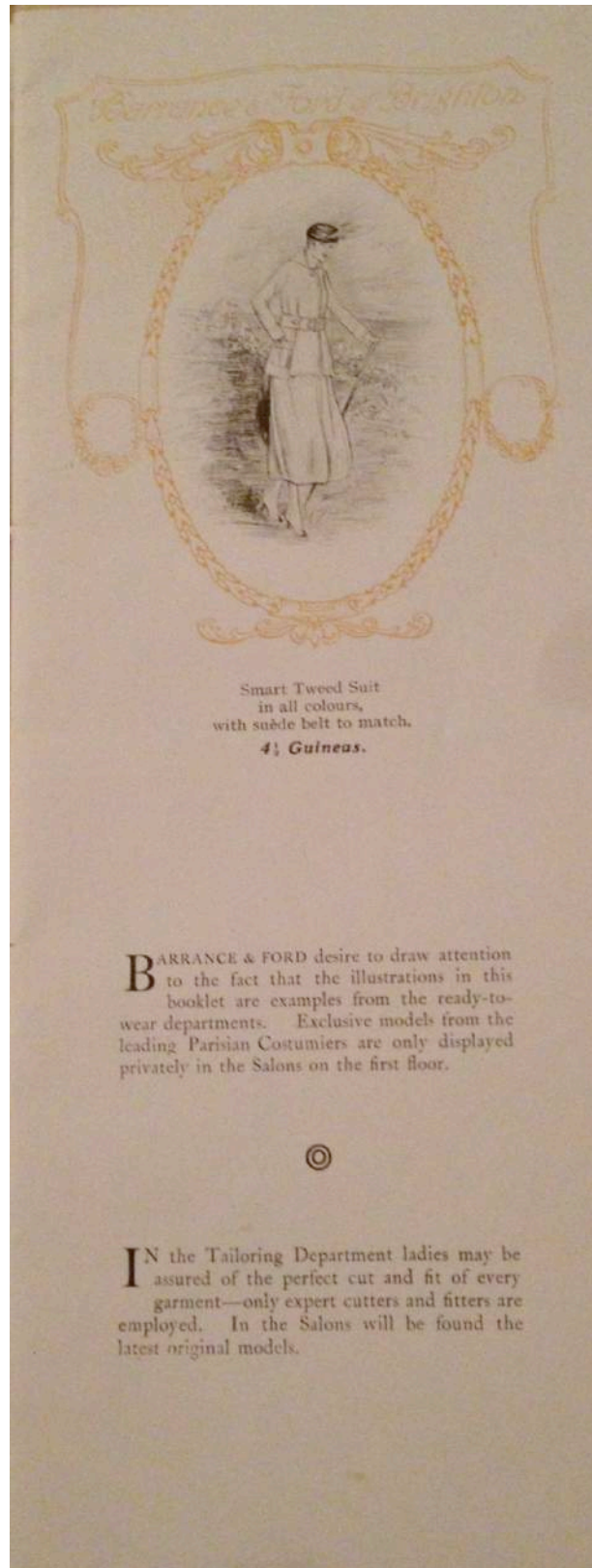


Fig.46: Unknown artist. *Ready-to-wear Barrance & Ford Catalogue*. c.1915. © Royal Pavilion & Museums, Brighton & Hove. 22 April 2014.



Fig.47: Jeffrey Dabbs, photographer. *Barrance & Ford coronation gown*. 1953. Private collector. 12 January 2015.

## Conclusion

The decision to investigate the identity of the Viscountess Clifden as the subject of one of the Barrance & Ford sketches has taken me on a journey from Brighton to Cornwall to London and back again. What I learned along the way however, was not only about the prevailing fashions of the 1910s or the influence of a new monarchy, but the actual tenacity involved in any research task. However, as I have also learned, one may not always come to the conclusion one originally anticipated. By employing several detailed research methods, findings can often take an unexpected turn. However, by allowing the sources to speak for themselves and by following any and all possible leads; 'leaving no stone unturned,' the pieces of evidence found along the way can eventually combine to reveal an intriguing story.

With the start of a new century, 1900s fashion did not move away from the hourglass silhouette associated with the mature woman ideal and the influence of King Edward VII until 1908, when Serge Diaghilev's Ballet Russes first performed. The ballet's influence, seen in designs by leading French and English designers of the time, also resulted in a redirection of fashion that saw a new slender silhouette reflecting youthfulness emerge.

As has been demonstrated, noticeable similarities between the fashions illustrated within the Barrance & Ford sketches of 1910-1912, and the London based designer, Lucile, known for her provocative, lingerie-inspired evening gowns, have been revealed by the sketch artist's use and incorporation of some of Lucile's favourite design elements including trimmings such as tassels, fur and gilt lace, coloured lining, style and cut. The Viscountess Clifden, it was discovered, would have been in her seventies at the time the sketch was created, and a certain degree of 'age appropriateness' or what Taylor describes as 'sartorial age coding,' can be detected within the sketches through subtle hints in sleeve, colour and accessories.

The fact that the sketch indicates 'bodice' brought up questions regarding consumer behavior and the idea that individuals make purchases based on their self-perceived age rather than chronological age. Clearly, the artist of the Barrance & Ford sketch has used this notion in order to flatter the Viscountess

into purchasing a dress since at first glance the garment appears to be for someone of a younger age rather than a woman in her seventies.

The examples of elite women and their engagement with fashion throughout their lives, as discussed throughout this dissertation, identifies them as understanding what constitutes fashion and what fashions suited them. As they participated within an elite practice of reverting to styles they were most familiar with and considered more age appropriate, an extensive amount of dressmakers at that time would surely have been most willing to adapt styles in order to secure wealthy patronage, especially aristocratic patronage.

Although Barrance & Ford closed sometime in the 1970s, Beryl Brown, an employee of the establishment from 1963-1967, recalls the typical customer at that time as being 'of a mature age and quite possibly very wealthy, as clothing was expensive, even more so than Hanningtons;'<sup>132</sup> one of the perhaps biggest and well known department stores in Brighton, often described as the 'Harrods' of Brighton.

Interestingly, Brown also confirms two English actresses; Anna Neagle and Dame Vera Lynn were known customers of Barrance & Ford in the 1960s (Appendix 2). As both Neagle and Lynn would have been of a mature age at that time, it not only supports the claim that Barrance & Ford catered to a mature clientele, but their celebrity status endorses the Barrance & Ford reputation, like the aristocratic patronage of Viscountess Clifden and Lady Norah Hodgson fifty years before.

Being a court costumier with an aristocratic patronage and having the surviving garments to attest to the quality and workmanship they produced, Barrance & Ford are positioned within the fashion hierarchy at a standard that sits close to, if not right under, top dressmakers of the time. Thus, Brighton's own historical connections with fashion also positions it, in the early twentieth century, directly under the English city most associated with high fashion at this time; London. This made Barrance & Ford not the 'Harrods' of Brighton, but perhaps the 'Lucile' of Brighton.

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<sup>132</sup> Beryl Brown, personal interview with the author. Saltdean Tavern. 20 February 2015



Following the in-depth research, I was satisfied that the Barrance & Ford fashion sketch represented the Viscountess Clifden herself, albeit portrayed with a sense of perceived age not chronological age – thereby applying the prevailing mode to an older client in order to flatter them and secure their patronage. Furthermore, this dissertation has demonstrated the engagement of elite women with fashion throughout their lives. Contrary to initial, general reactions about the likely patron for the dress in the fashion sketch, it has been both reassuring and revealing to see that older women, ‘even dowagers’, had an engagement with fashion in the Edwardian era.

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### Archives

Brighton Museum  
The Keep, East Sussex  
British Newspaper Archive  
The National Archives, London  
St. Peter's House Library

Appendix 1

H. Fryn.  
Bala.  
Gwynedd LL23 7AQ

January 12<sup>th</sup> 2015

Dear Karen,

We were hoping to send the photographs of the black Bannan & Ford dress, but they are not back from being developed, so I have decided to send the one of the 1953 dress together with some information, & the photographs will follow ASAP.

The 1953 dress was labelled Bannan & Ford, Brighton; it was composed of blue rayon silk net, with all over embroidery of scrolling fine silver cord, & here & there inlaid sequins in groups of three. The net was mounted over a single layer of buckram over buckram acetate panel. We bought the dress at least 16 years ago from a dealer, who said that the dress had been worn by one of the Queen's ladies in waiting at the Coronation. No further details I am afraid, so it could have been worn at Westminster Abbey or to the Coronation Ball at Buckingham Palace!

The 1900-03 black dress has a satin waist stay to the bodice & Bannan & Ford, Kings Pool, Brighton woven in white. It is approximately 34" bust & 25 1/2" waist. We bought the dress from a textile fair in Manchester some time ago now; the bodice was hanging on a rail & we thought that that was it, & then we found a bundle of lace on the floor being trampled on which was the skirt; fortunately no harm had come to it & we were thrilled as it is a lovely dress.

The dress is composed of black chantilly style lace; bodice & skirt are separate. The bodice is mounted over black satin over black silk tulle & has 16 bones, including one either side of the centre front which fastens with hooks & eyes & every so often Nicholls patent hooks, to make sure that it stays closed; there are transparent elbow length sleeves & a deep full around the neck; & as in

The skirt the lace is embroidered with black chenille, silver & black flat sequins & cut steel & black beads. The skirt is of lace over a layer of cotton net (may have become with age, but doesn't show) over satin & taffeta; the skirt has numerous chiffon fillets all edged with 3/16" satin ribbon all hand sewn.

Needless to say the skirt was very creased when we bought the dress & needed a lot of careful pressing to the fillets & net; we were so lucky that the lace was in good condition & not gone brittle with age. The full around the neck of the bodice had been turned up to make it narrower & the sleeves turned up - all quite a mess, but luckily nothing had been cut away so I was able to restore it to its original state. Luckily I trained as a dress designer & worked for & became personal assistant to couturier Ronald Peterson in the early 1960's, so am able to do all our conservation/restoration work.

Will be in touch as soon as the photos are to hand.

Myra & I send our very best wishes to you for your studies & hope that the information will be of interest.

Sincerely,

Jeffrey.

JEFFREY. W. C. DABBS  
MYRA. W. HUGHES



Pattern of lace & also the way that the black & silver sequins are some alternatingly.



## Appendix 2

Interview with Beryl Brown (nee Brakes): Barrance & Ford employee between 1963-1967 in the alterations department.

Interviewed by Karen Scanlon at Saltdean Tavern. Friday, 20 February 2015.

**Beryl Brown**

**00:04** As I say, I don't really know when it closed, um, I would say in the 70s, late 70s, I would think so, I don't know.

**Karen Scanlon**

**00:13** It didn't close while you working there in the 60s?

**Beryl Brown**

**00:16** No, no, it's been open some time.

**Karen Scanlon**

**00:18** Ok.

**Beryl Brown**

**00:20** It'd been open some time from when I started, so um, because it was quite a big ladies – you know it's a ladies department store?

**Karen Scanlon**

**00:29** Yes. So it didn't sell any men's clothing at all?

**Beryl Brown**

**00:30** No, no. No men's stuff at all, so um, do you want to know, sort of what it sold, or?

**Karen Scanlon**

**00:37** Yes, that would be fantastic.

(All laugh)

**Karen Scanlon**

**00:40** I know from what I gathered from the newspapers it opened around the beginning of the 1900s.

(Pause)

**Beryl Brown**

**00:48** Yeah, possibly, I mean all I know was it was a ladies department store – quite expensive one as well. I mean the prices we saw you wouldn't even touch it in the 60s you couldn't afford it. So um, but no there were, the departments were; hat department, underwear, separates, suits, dresses (pauses), what have I left out?

**Karen Scanlon**

**01:26** And were these all kind of, ready-made or was it custom made?

**Beryl Brown**

**01:30** No, they're all ready-made, um, yet no they were all ready-made and if who ever came in, they wanted it altered this is where I came in because I was in the alteration department but upstairs in the alterations room and they had two, um, one for the dresses and underwear and one for tailoring side of it. So, um, ah,

(pause).

**Karen Scanlon**

**02:11** So did anyone ever come in and get a custom-made dress? Or was it 'off the rack'?

**Beryl Brown**

**02:15** No, I mean the only person I can remember coming in was Anna Neagle, a film star of such. I mean there were plenty of um, um actresses that did come in because it was the price range that, well, they could afford. Where the likes of us we just couldn't touch it, you know, so um.

(Pause).

**Karen Scanlon**

**02:41** So it was more an upper class clientele?

**Beryl Brown**

**02:42** Yes, definitely. Definitely, yeah.

**Karen Scanlon**

**02:48** And did it kind of maintain that, kind of, it didn't change, when sales for example? Or was it still always an upper class clientele?

**Beryl Brown**

**03:04** It was, yeah. It was ok, I mean ok they had the sales, but I mean it was only like a normal sale but people just came in and did the normal things that they would do at sales, you know, but a lot of it was the elderly people purely because it was, ok, when we had to do alterations, they you know, we had to go downstairs and um deal with them, you know, um,

(Pause).

**Karen Scanlon**

**03:34** So, the fashions were kind of towards a more mature clientele?

**Beryl Brown**

**03:38** um, elderly, yeah, yea, yeah. I mean, (exhales), they had some um, maybe fashions from the times, in the 60s but a lot of it, I think was maybe like old fashioned to me because of my age at that time, you know. You're taking about me being 15-16, and we're dealing with people 60-70, you know, so.

(Pause).

**Karen Scanlon**

**04:23** Would you say it was kind of well known outside of Brighton as well? Like it would attract people from maybe London, or other parts of the country?

**Beryl Brown**

**04:32** I would imagine so because of the um, the type of store that it was. I mean, I can't say for sure, cause I don't know because I never actually worked in the shop, as I said to you, I was upstairs in the alterations part, so um, we were sort of out of the way, so the only way I could do it was, cause, when at some stage I was put as like a second fitter, so I went down to fit the people with their alterations as such. So, um,

(Pause).

**Beryl Brown**

**05:23** They wanted their money's worth, I'll tell you, (laughs) they really did. They didn't want something for nothing, if it wasn't right, they'd bring it back 2 or 3 times, "I want this done."

**Karen Scanlon**

**05:36** Really?

**Beryl Brown**

**05:36** Oh, yeah, yeah, no messing .

**Karen Scanlon**

**5:40** So they were particular?

**Beryl Brown**

**05:41** Oh yeah, they were because again, they paid the price. So I suppose because they had to pay for the alterations as well as pay for the dress, or whatever, we had to alter, yep. But we did alter some weird things (laughs) I must admit.

**Karen Scanlon**

**05:58** Really?

**Beryl Brown**

**05:59** Yeah (laughs) we, um, cami knickers. Have you heard of cami knickers?

**Karen Scanlon**

**06:04.** No.

**Beryl Brown**

**6:05** Yeah, oh yeah, cami knickers. Because they always did underneath – buttoned up underneath, so of course, if a person come in and it was too small, or whatever, we had to sort of fiddle about with all the lacing and get it right. (laughs). Unbelievable what they came in with. But yeah (laughs).

**Karen Scanlon**

**06:29** and I guess Hannigtons was still around when you were working there because Hannigtons had loads of –

**Beryl Brown**

**06:35** and Vokins.

**Karen Scanlon**

**06:36** Ok, yes. Because there seems to be a lot of information on Hanningtons because they seemed quite popular. So where would Barrance and Ford, you think, fit in? Was Hannigton's on the same level?

**Beryl Brown**

**06:50** Well, I think Barrance and Ford was sort of at the back of things because it was on the seafront. Whereas Hannigtons was more in the town, so probably got more people in there, in Hannigtons and that's why I think maybe it ended up closing down cause people weren't -

(Pause).

**Karen Scanlon**

**07:04** Do you think it was more expensive than Hannigtons as well?

**Beryl Brown**

**07:06** Oh, yeah, definitely.

**Karen Scanlon**

**07:08** So it was even higher than a normal department store?

**Beryl Brown**

**07:11** Yeah, it was.

**Karen Scanlon**

**07:14** Someone has described it (Barrance & Ford) as the 'Harrods' of Brighton.

**Beryl Brown**

**07:18** Probably so.

**Karen Scanlon**



**07:18** I've heard people say that about Hannigtons as well.

**Beryl Brown**

**07:23** I Know Hannigtons was expensive, but um, putting the two together, I would say Barrance & Ford was that bit higher. Yeah.

**Beryl Brown**

**07:35** But then Hannigtons was a bit more wider spread. They sold more items in their stores then say Barrance & Ford did.

**Karen Scanlon**

**07:47** That's what I was going to ask. So Barrance & Ford was only clothes or did they sell other things as well?

**Beryl Brown**

**07:54** No, it was only basically just a department store for women's clothing.

**Karen Scanlon**

**08:00** Do you recall any senior management or a senior who had been there for a long time or a Barrance and Ford relation?

**Beryl Brown**

**08:14** No, only the fitter, that I was under as such. Her name was Mary Gobbie. I mean she was the main fitter in the alterations department. I can't remember any of the other names. I can't remember.

**Karen Scanlon**

**08:34** And was she quite senior to you?

**Beryl Brown**

**08:36** Oh, yeah, she was always the one that went downstairs to do all the fittings of ah, you know, the things that weren't right.

(Pause).

**Karen Scanlon**

**08:49** And what was the inside like? Was it quite luxurious?

**Beryl Brown**

**08:56** It was posh, it was , it was quite neatly and smartly done downstairs. But where we were, we were on floorboards (laughs) and it was freezing in the winter. Yeah it was. So what they say about the shop it was lovely downstairs, but upstairs it ah, spoilt the whole outlook. If anybody was to come in and sort of see the room that we worked in, yeah, which was unfortunate. But the actual shop, was, was nice. Very neatly done and very clean.

**Karen Scanlon**

**09:31** Would you say it had an upper class kind of feel to it? The décor?

**Beryl Brown**

**09:32** Yeah, yeah, it did. There's no doubt about it. It's nothing like say the Primark's of today. It was very neat and you know, ah, everything on hangers you know, it wasn't all chucked in, as such.

(Pause)

**Karen Scanlon**

**09:54** Do you think it went through many alterations, the décor inside? Did it change much over the years from when it first opened?

**Beryl Brown**

**10:01** No, not from when I was there. I don't think it was changed - changed at all. As I say, I was only there for four years, so I can't really say regarding that, I mean maybe the latter part they may have changed it to try to improve but I can't really say, I don't know. Just guessing.

**Karen Scanlon**

**10:28** Did it have a café or restaurant?

**Beryl Brown**

**10:31** No, you had to go out (laughs). Oh yeah, I mean we had a sort of, what do you call them? Tea room. That we could make our own tea.

**Karen Scanlon**

**10:54** Did you have repeat customers?

**Beryl Brown**

**10:56** Oh yeah. The main one's that use to come back, they were regulars

**Karen Scanlon**

**11:05** Mainly from Brighton?

**Beryl Brown**

**11:06** That, I don't know. I can't say, I can't say that. We only knew names. We didn't know sort of addresses and things like that. So you know. No.

**Karen Scanlon**

**11:16** Was there a logbook that had the client's details with measurements, etc?

**Beryl Brown**

**11:22** No, no, no. It was just by seeing um every so often. You hear the name and think, oh, ok she's back again, type thing. But no, we never kept a check of everything. No.

**Karen Scanlon**

**11:30** Karen shows Beryl the sketches of Viscountess Clifden and Lady Norah Hodgson

**Karen Scanlon**

**11:50** Do you know if Barrance & Ford produced anything like these during the time you worked there?

**Beryl Brown**

**12:30** The one's that we got were sort of not always plain, but they were plain-ish type of dresses. I can't remember anything to sequin-y, you know, that I could say, oh, yeah, that department was really nice. You know, it was just basically plain, um blouses and tops, jumpers, whatever and then the separates it was the trousers and we got a suit department that was tailored you now things just like normal everyday clothing I suppose, in that sort of era as such. So um.

**Karen Scanlon**

**13:17** For an elderly clientele?

**Beryl Brown**

**13:17** Yeah.

**Karen Scanlon**

**13:18** Shows Beryl the Barrance & Ford dress from the 1953 Coronation worn by a lady-in-waiting to the queen.

**Karen Scanlon**

**13:32** I was wondering if Barrance & Ford had a separate dress department that they custom-made dresses as well during your time?

**Beryl Brown**

**13:41** No.

**Karen Scanlon**

**13:44** No, just alterations?

**Beryl Brown**

**13:45** Well, it wasn't just alterations – they came in and bought you know, but if they needed the alternations we did it. So that's basically what I knew more of in that part that I worked. I wasn't in the shop, you know, I mean sometimes I went down the shop when, as you brought up sales, but it was, you know, I couldn't tell you, exactly. You know, nothing went wild. (Laughs). You know like they do now – you might get an odd customer come in, but yeah.

**Karen Scanlon**

**14:20** Was it fairly busy?

**Beryl Brown**

**14:23** I wouldn't say it was a busy shop. I mean sometimes we were busy again, regarding the alterations but as I say, say, for downstairs, I really can't say, you know. But I mean I suppose in its time when I was there, I suppose must have been a fairly regular in-take of people coming in otherwise it wouldn't have stayed open for as long as it did, so,

(Pause).

**Karen Scanlon**

**15:03** Did you ever hear anyone talking about what it (Barrance & Ford) was like in the past? Were there any photos on the wall?

**Beryl Brown**

**15:07** No, I mean there was a friend of mine who worked downstairs but I don't know how to get hold of her. So I mean, she would have been able to help you a bit more. But like I say, I just don't know how to get hold of her. But um,

(Pause).

**Karen Scanlon**

**15:20** Do you remember her name?

**Beryl Brown**

**15:21** Her name was Penny, that's all I remember.

(Pause)

**Beryl Brown**

**15:34** A Friend of mine saw your ad in a book or magazine.

**Karen Scanlon**

**15:40** Was it 'Yours' magazine?

**Beryl Brown**

**15:41** I think it was, something like that and she said, "I saw it and I thought of you straight away." (Laughs). She said, "phone her, get in touch, go and see her," she said, "I know you worked at Barrance & Ford." But that's how it came about or otherwise I wouldn't have known anything. It's only through her. But yeah.

**Beryl Brown**

**16:11** But see the thing is as well. I mean when I was there, all the people that I worked with, I mean I was the youngest come there since I was starter, as such and um, I think the next one up from me was probably about 40 and then it went to 80! But yeah, they were all from that age group. There were no 'youngsters.'

**Karen Scanlon**

**17: 00** So you were the youngest there?



**Beryl Brown**

**17:02** Yeah, yeah. So, and I think it applied to downstairs as well. Although my friend, she was the same age as me, again, there wasn't very many youngsters, so you know, it was definitely worked round, the older person.

**Karen Scanlon**

**17:27** Did you work there through the week? Weekends?

**Beryl Brown**

**17:28** Yeah, I worked Monday to Friday.

**Karen Scanlon**

**17:30** Why did you leave after four years?

**Beryl Brown**

**17:38** Got fed up with it. Just had enough. I just done what I needed to do and then felt like I needed a change. You know. My four years was up, so um, I just moved on.

**Karen Scanlon**

**18:06** Was it a nice company to work for?

**Beryl Brown**

**18:09** Yeah, not too bad. Money was a bit tight. Didn't get much money. But um, (Pause). It was very, very minimal. Something like eight pounds a week and you didn't get any bonuses or anything like that. No.

(Pause).

**Karen Scanlon**

**19:00** It's there (the old Barrance & Ford building) on the seafront, but it has changed since, hasn't it?

**Beryl Brown**

**19:11** Its gone into flats now or something. Well, I think it is flats. But it's closed off. Cause there's double doors there. Iron double doors.

**Karen Scanlon**

**19:24** Would those have been the doors you went into?

**Beryl Brown**

**19:25** Oh, no, it's completely changed. Because it was all open. Well, open front. It was all glass all the way round except for the two double doors which again were glass that you went through. But it was glassed. But as I said, now they're just built flats or whatever it is now.

**Karen Scanlon**

**19:52** That's a shame.

**Beryl Brown**

**19:53** It is a shame. It is a shame because it was something what was there for years and years and it just disappeared, you know?

**Karen Scanlon**

**19:59** Yes, most people I ask about it, they don't know about it. Well, they haven't heard of it.

**Beryl Brown**

**20:06** But as I say, it was off the beaten-track see, because it was on the seafront, you know. Whereas if it was say on Western Road or somewhere like that, where everybody shopped it would have probably got more use, but um, because it was there and there was no other shops, so if you wanted to go there you got to head for there and that's it.

**Karen Scanlon**

**20:38** So those who did go there – knew it was there?

**Beryl Brown**

**20:40** They knew, so as I say, it was more regular customers that would come in.

**Karen Scanlon**

**20:49** In my research about the 1910s, King's Road seems to have been very popular with a lot of fancy hotels, restaurants and other really high-end establishments like furriers. But I guess by the time you worked there, King's Road wasn't like that?

**Beryl Brown**

**21:02** Well it had the hotels, it had the Grand, and the Hilton and the Thistle – that wasn't the Thistle it was something else (laughs) I can't remember. But yeah, the hotels were still there, but now it's all just fish n' chip shops and things like that.

**Karen Scanlon**

**21:25** That's why it's hard to imagine that such an establishment would be there when today it's not the same place.

**Beryl Brown**

**21:28** That's right.

**Karen Scanlon**

**21:34** So would you say the main shopping area was North Road?

**Beryl Brown**

**21:35** Yes, it's always been there. North road, St. James Street, you know, that was the shopping area.

(Pause)

**Karen Scanlon**

**21:50** Just so I have it correct, you worked at Barrance & Ford, exactly when?

**Beryl Brown**

**21:50** Between 1963 to 1967

**Karen Scanlon**

**21:55** And you were 15 when you started?

**Beryl Brown**

**21:58** (Laughs) Yes, I was 15 when I started, yeah.

**Karen Scanlon**

**21:59** Was it your first job?

**Beryl Brown**

**22:01** Yes, Straight from school.

(Pause)

**Beryl Brown**

**28:41** We had to go to Hannigons to get all the cotton and materials. If you wanted any extra materials we had to go to Hannigtons because they did have a haberdashery department. Where as Barrance & Ford didn't, so for their stock, if we ran out, we had to run through the lanes and go pick it up (laughs), but um,

**Karen Scanlon**

**29:08** Did you sell any brand names? Burberry or anything like that?

**Beryl Brown**

**29:11** No. I don't know any names.

**Karen Scanlon**

**29:29** Was there a Barrance & Ford label?

**Beryl Brown**

**29:32** No, I don't think they did that even. No, no. Not at all. I mean you'd remember sticking in one of them things or sewing one. But no, no. I don't remember doing anything like that so, no.

(Pause)

**Karen Scanlon**

**30:30** What was the name of the actress again?

**Beryl Brown**

**30:31** Anna Neagle

**Karen Scanlon**

**30:42** and was she famous in the 60s?

**Beryl Brown**

**30:44** She was a big actress um, and I think um, Vera Lynn use to use it as well. Because she use to live locally.

**Karen Scanlon**

**31:33** And at the time she was shopping there was she older?

**Beryl Brown**

**31:36** Oh, yeah, she got to be about 40-50.

End of interview.

# Appendix 3

## UNIVERSITY OF BRIGHTON RESEARCH PARTICIPANT CONSENT FORM

Name of participant: Peter Hinkins

I agree that Karen Scanlon (the Researcher) may use information obtained from me in the course of research for a BA (Hons) History of Art and Design / Visual Culture / History of Decorative Arts and Crafts / History of Design / Fashion and Dress History / Museum and Heritage Studies dissertation entitled:

Fashion & Age: Barrance & Ford, Brighton and Garments Designed for

I agree that this information may be included in the dissertation and accompanying exhibition, and may also be disclosed to internal and external examiners and put on display in University of Brighton premises. If the Researcher wishes to use this information for any other purpose, my written consent must be obtained first.

British Aristocracy  
Early 20th  
Century.

### By signing this document I understand that:

- My participation is entirely voluntary
- I am free to refuse to answer any question
- I am free to withdraw at any time

### Data Protection

Data includes all audio recordings, photographs, research notes and any other images taken by the Researcher for research purposes. The data will be held under strict confidentiality by the Researcher and will not be used for any commercial purposes.

### Confidentiality and Anonymity

Interviews may be recorded and excerpts from questionnaires and interviews may be included in the written thesis, however your name or other identifying characteristics may not be included in any published material, if you so wish. If you prefer to remain anonymous, you will be identified by a term such as 'Interviewee A' or similar.

Please tick the box if you would prefer to remain anonymous:

### Intellectual Property

All intellectual property rights created by or associated with this research are vested in the Researcher.

Please tick where appropriate: I agree for the researcher to record:

- Photographs
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- Non-verbal communication
- Questionnaire / survey results

Please sign this form if you recognise and agree to the stated conditions.

Signed: [Signature]

Date: 31.3.15

Email:

Phone: 01444 232236

Address:

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If you have any questions you would like to discuss with a third party please contact: THIS EDD  
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Brighton, BN21 1RA [l.perry@brighton.ac.uk](mailto:l.perry@brighton.ac.uk) 01273 643046



## Appendix 4

### UNIVERSITY OF BRIGHTON RESEARCH PARTICIPANT CONSENT FORM

Name of participant: Beryl Brown Cnee Brakes

I agree that Karen Scanlon (the Researcher) may use information obtained from me in the course of research for a BA (Hons) History of Art and Design / Visual Culture / History of Decorative Arts and Crafts / History of Design / Fashion and Dress History / Museum and Heritage Studies dissertation entitled:

Fashion & Age: Barrance & Ford, Brighton and Garments Designed for British Aristocracy, Early 20th Century.

I agree that this information may be included in the dissertation and accompanying exhibition, and may also be disclosed to internal and external examiners and put on display in University of Brighton premises. If the Researcher wishes to use this information for any other purpose, my written consent must be obtained first.

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Please tick where appropriate: I agree for the researcher to record:

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- Non-verbal communication
- Questionnaire / survey results

Please sign this form if you recognise and agree to the stated conditions.

Signed: BB

Date: 30-3-2015

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